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THE FINE ART SOCIETY LTD

THE ARTS & CRAFTS MOVEMENT

ARTISTS CRAFTSMEN & DESIGNERS

1890-1930

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ARTISTS CRAFTSMEN & DESIGNERS

1890-1930

An Exhibition
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ACKNOWLEDGEMENTS

Encouraged by the interest aroused by our 1972 exhibition 'The Aesthetic Movement and The Cult of Japan', the Fine Art Society decided to explore certain aspects of the Arts and Crafts Movement. We were further encouraged when Lionel Lambourne agreed to write in the catalogue and his introduction is a most valuable and interesting contribution. Peyton Skipwith and Michael Whiteway – helped enormously by Charlotte Gere and Malcolm Haslam – have had the formidable task of selecting, collecting and cataloguing the exhibits and they all deserve our best thanks.

A particularly interesting part of this exhibition will be the items shown by kind permission of their owners, in a number of cases the artist/craftsmen themselves or their families. To the lenders – listed together with a number of scholars and others who have rendered valuable assistance – we record our sincere thanks.

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Cat. P132

THE ARTS AND CRAFTS MOVEMENT

The house builder at work in cities or anywhere
The hoist up of beams, the push of them in their places, laying them regular,
Setting the studs in their tenons in the mortices according as they were prepared, . . .
The blows of mallets and hammers, the attitudes of the men, their curv'd limbs . . .
The crowded line of masons . . . the continual click of the trowels striking the bricks
The bricks one after another laid so workmanlike in its place, and set with a knock of the trowel-handle . . .
. . . The shapes arise!
The shape measur'd, saw'd, jack'd, join'd, stain'd
. . . The shape of the little trough, the shape of the rockers beneath, the shape of the babe's cradle.
The shapes arise
Shapes of doors giving many exits and entrances
The door that admits good news and bad news.

It may appear perverse to begin a consideration of that very English phenomenon the Arts and Crafts Movement with a quotation not from William Morris, but from the American poet Walt Whitman's 'Song of the Broad Axe'. Why indeed begin with a poem at all, since the phrase 'The Arts and Crafts Movement' conjures up for most people, plainness and sobriety, dull prose rather than poetry? The words 'Arts and Crafts' have taken on a meaning of their own, become a metaphor for the cranky, affected, pseudo-intellectual attitudes of the characters in the 'Lucia' novels of E. F. Benson.

Osbert Lancaster's delightful book 'Home, Sweet Homes' of 1939, provides the wittiest and most succinct summary of this attitude: 'Ever since the 'eighties in the byways of Chelsea and the lost valleys of the Cotswolds a handful of devoted Artists and Craftsmen had been living the simple life according to the doctrines of William Morris, surrounded by hand-woven linens, vegetable dyed, and plain unstained oak furniture by "goode workmen wel ywrought".'

This amusing satire, like all good satires, contains an uncomfortable element of truth, but the varying factors that led to the fateful marriage of the words 'Arts' and 'Crafts' in 1888, are more complex, and less easily summarised, and to understand them Whitman's poem, with its moving idealisation of the joiner and mason as heroic figures, may serve as a convenient point of departure. For the works of Whitman, Thoreau and Emerson, with their stress on the rugged simplicity of the traditional American virtues, added a new dimension of humane optimism to the thought of some young Englishmen of the 1880s, men like A. H. Mackmurdo and C. R. Ashbee, so aware of the clashing dichotomies of the familiar arguments over industrialism that had raged in this country since the beginning of the nineteenth century.

This prolonged argument had produced viewpoints that fall into two main categories. The first category, by far the best publicised, was the idealistic, full of distrust for the modern age, a feeling implicit in the work of Thomas Carlyle and John Ruskin, whose 'Fors Clavigera', letters addressed to the working men of England, are shot through with the assumption that factories really were satanic, for they lowered craftsmen to the status of mere minders of machines spewing out ugly things. Ruskin's impotence before the force of materialist industrialism, and his realisation that his dreams of a revival of the medieval guild system were impracticable, contributed to his own personal tragedy. But how deeply his message was absorbed. and how real the issues were, can be seen as late as 1906, the year of the 'Sweated Labour' exhibition organised by the radical 'Daily News', and the creation of Robert Tressel's searing indictment of jerry-building 'The Ragged Trousered Philanthropists'.

The second category, the practical or pragmatic, attempted to ameliorate the effects of industrialism by changing its direction and its products, and included such varied figures as Robert Owen, the founder of British socialism, and Sir Henry Cole, the man behind the Great Exhibition of 1851, and responsible for the first serious attempts to improve industrial design.

These two approaches, the idealistic and the practical, apparently so diametrically opposed, are both reflected in the movement that had been gathering force since the 1860s to elevate the status of the applied and decorative arts, and by so doing, produce a better ordered, more truly democratic society. The name of William Morris is so closely linked with this movement, and the far ranging effect of his achievement so great, that it comes as a shock to discover that his own personal attitude to the emergent arts and crafts movement in the 'eighties was a somewhat ambivalent one. Morris's own firm was administered on sound business lines, and his own devotion to the cause of fighting the social injustices of industrial society did not blind him to the immense practical difficulties that any idealistic collective group would face. This attitude led younger men like A. H. Mackmurdo, founder of the Century Guild, to regard Morris as a great designer, but as not being 'able to construct any plan for a new social structure. His socialism had no philosophical basis.'[1] This deficiency meant much

to Mackmurdo, whose own subsequent career was itself to form an epitome of the Arts and Crafts Movement. It shows itself in his concern for learning craft processes before designing for them, his interest in Wren and classical architecture, his astonishing creation of the first true Art Nouveau ornament, both reflected in the structural and sinuous synthesis of his furniture, and the dominant social and economic concerns of his later years. The short-lived Century Guild, founded in 1882 it was disbanded in 1888, is represented in this exhibition by the tray (F16) by Selwyn Image, founder member of the Guild and designer of its magazine 'The Hobby Horse'. The tray's severe geometric form makes it a representative example of the group's products, while its swirling floral decoration recall Mackmurdo's words: 'Space is filled by an assymetric decor of visually stylised plants resembling flames, the characteristics we see returning are the assymetric flame drawn from nature, and used with a kind of flourish and a denial of any link with the past.'[2]

Another young man who was to play a major role in the development of the Arts and Crafts Movement was also to encounter some initial discouragement from William Morris. This was C. R. Ashbee, founder of the Guild and School of Handicrafts. One of Ashbee's chief motivations throughout his career was the burning sense of educational mission that unites so many diverse figures within the movement, both 'creators' and 'teachers' alike. Indeed, one of the principal and most long lasting effects of the movement was to be felt in Colleges of Art throughout Great Britain via the inspired guide lines laid by such men as W. R. Lethaby at the Central School, Fra Newbery at Glasgow, and Edward R. Taylor at Birmingham. C. R. Ashbee's own educational ideas were more high flying, and his concept of a 'co-operative' of skilled craftsmen united in a Guild, with an associated School of Handicrafts in which apprentices could be trained by the craftsmen, was greeted by Morris in 1887, to use Ashbee's words, 'with a great deal of cold water'.[3]

Although Morris's highly practical criticisms were daunting, the inspiration of his example was of major significance to the development of the movement. 'The great advantage and charm of the Morrisian method', wrote Walter Crane, 'is that it lends itself to either simplicity or splendour. You might be almost as plain as Thoreau, with a rush bottomed chair, piece of matting, and oaken trestle table; or you might have gold and lustre (the choice ware of William De Morgan) gleaming from the sideboard, and jewelled light in your windows, and walls hung with arras tapestry.'[4]

C. R. Ashbee's productions in the Guild and School of Handicrafts, like so many of the products of the movement, show both sides of this influence, both the simplicity and the splendour. His silver (M39-M47), jewellery (M48) and typography (M49) represent with their restrained elegance the splendour of the Morris influence, the Arts and Crafts style at its most refined. The lesser known furniture bore witness to the influence of simplicity; and some pieces exhibited at one of the Vienna Secession exhibitions appeared to an Austrian critic 'like pieces of brown bread after a Lucullan repast, as if they came from a square planet inhabited by stout built peasants, everything upright, angular at 90 degrees. English Biedermeier, plain, strong and heavy'.[5] This admirable description could equally apply to many other Arts and Crafts productions.

The story of the Guild's symbolic move to Chipping Campden from the East End of London in 1902, when 50 craftsmen and their families, 150 people in all, changed for ever the character of that beautiful golden village, has become one of the most potent Arts and Crafts legends. It provided Ashbee with the ideal opportunity to extend the educational aspect of his work; and drama, domestic science and even physical jerks (above) all played their part. Like the late Marilyn Monroe, the Arts and Crafts Movement could 'send itself up' better than any parody. Yet, if it possesses some comic elements, the experiment was a memorable one, for it represents the most whole hearted attempt to put into practice the social ideals that Ashbee shared with Walt Whitman whom he so much admired:

> 'The place where a great city stands . . .
> . . . is not the place of the most numerous population
> . . . Where equanimity is illustrated in affairs
> Where speculations on the soul are encouraged
> . . . There the great city stands.'[6]

The complex story of the foundation of the Art Workers' Guild in 1884, and the Arts and Crafts Exhibition Society in 1888, have been admirably described in Gillian Naylor's book 'The Arts and Crafts Movement', by far the best introduction to the subject. It suffices here to record that it was T. J. Cobden-Sanderson who first coined the term 'Arts and Crafts' as a preferable title to 'combined arts' for an exhibition society whose shows, it was hoped, would achieve for the applied arts the prestige of the Royal Academy's annual exhibitions. Walter Crane, W. A. S. Benson, George Frampton, Alexander Fisher, R. Anning Bell, John Paul Cooper, were among the many artists and craftsmen whose work features in this exhibition, and were shown at one time or another in the continuing series of exhibitions which nationally and internationally spread the aims and fame of the

movement, despite the gloomy forebodings of William Morris that 'the general public don't care a damn about the arts and crafts'.[7] Yet it was in 1896, the year of Morris's death, that Samuel Bing, owner of the famous Paris shop 'L'Art Nouveau', wrote: 'When English creations began to appear a cry of delight sounded through Europe. Its echo can still be heard in every country.'[8]

It is appropriate here to discuss the relation of the Arts and Crafts Movement to Art Nouveau. C. F. A. Voysey, who is represented by his portrait by Harold Speed (P127), a clock (F24) and a group of four chairs (F25), wrote: 'To return to nature is to return to the source but in front of a living plant man has to make a careful selection and analysis. Natural shapes have to be reduced to the simplest of symbols.'[9] It is this stress on simplicity which most clearly differentiates the Art Nouveau style, 'the strange decorative disease'[10] in the words of Walter Crane, from the Arts and Crafts productions. In practice the two terms are not separate and exclusive, Art Nouveau all feminine, seductive and assymetric, arts and crafts masculine, rugged and structurally plain, for both styles overlap; but this ideal of simplicity led Ashbee, Voysey and other leaders of the movement to repudiate what they considered to be the excesses of the Art Nouveau style, and accounts for the fact that the Glasgow 'spook' school's work was only shown at one Arts and Crafts exhibition in 1896.

A concern for simplicity is certainly implicit in the work of Gimson, Lethaby and the Barnsleys, whose work forms one of the major achievements of the whole movement, and highlights of the present exhibition. Significantly, all the members of this group commenced their careers with solid architectural training, Ernest Gimson and Ernest Barnsley (P105) with J. D. Sedding; and W. R. Lethaby and Sidney Barnsley with Norman Shaw, whose name is so closely associated with the 'Queen Anne' revival of the 'seventies and 'eighties at Bedford Park and elsewhere. Something of Shaw's refreshing re-interpretations of classic eighteenth century traditions seems to have been assimilated by the young men in his office.

In 1890, Gimson, the two Barnsley brothers, W. R. Lethaby, Mervyn MacCartney and Reginald Blomfield banded together to form Kenton & Company. The enterprise, significantly named after a street near the firm's workshop in Bloomsbury, and not given an idealistic 'Guild' title, was founded in a similar spirit to that of Morris & Company thirty years earlier, that is to say relatively lightheartedly but with serious intentions, and on similar financial lines, each member of the group putting up £100 as capital. The major difference between Kenton & Company and their predecessors the Century Guild and the Guild and School of Handicrafts was their relative reticence concerning the social aspects of their self-appointed mission. They issued no manifesto, preferring to direct their energies to experimenting with remarkably daring technical innovations. A striking example of this in the present exhibition is provided by the marquetry of the cabinet (F8) designed by Gimson, a bold jigsaw of inter-related curves, which adhere together, not by conventional adhesive means, but by the power of longitudinal and vertical stress, producing an effect of exciting natural virtuosity, like a water-boatman skimming across a pool supported only by the surface tension of the water. The real originality of the group's approach to form is also forcibly demonstrated by W. R. Lethaby's work-box (F14), an abstract geometric exercise in volume that is also satisfyingly practical as a design, and astonishingly anticipates the products of the Bauhaus. But Lethaby's main role in the Arts and Crafts Movement, of which he must be considered a key figure, was not to lie in the creative sphere, but as a theorist and educationalist. At the Central School of Arts and Crafts, which he founded with George Frampton as co-principal in 1896, Lethaby excelled at the role of spotting talent in others, becoming a veritable Arts and Crafts Diaghilev. Among those whom he hired as teachers were Edward Johnston, Henry Wilson and Alexander Fisher, and the Central School became the most advanced and dynamic art school in the world until the foundation of the Bauhaus.

While no work of Sidney Barnsley from the Kenton & Company period is represented, the small drop-leaf table (F6) may conveniently be considered here, for it also possesses many of the qualities that made the work of this group so original a contribution to the history of furniture. After Kenton & Company came to an end in 1892, because of lack of capital, Gimson and the Barnsley brothers moved to the aptly named Golden Valley, a few miles from Cirencester in Gloucestershire. There, during the 1890s, Sidney Barnsley forged the grammar and syntax of the Sapperton style with such pieces as this table, at first sight plain, strong and simple in construction, but enriched and enlivened by the power of the smoothly chamfered structural details, which in the struts underneath possess an organic form akin to that of a pelvic bone. The restraint of this particular example acts as a prelude to Sidney Barnsley's great *tour de force*, the magnificent chest (F4) of the mid 1900s, a great ark of a vessel, ribbed with a rhythmic symmetry that recalls the skeleton of a whale, or the vaulted ceiling of a Gothic cathedral. This analogy is perhaps the more fruitful, for just as cathedrals were often gaily painted, so is the chest delicately ornamented with a design of daisies, scarlet pimpernel and other flowers of the hedgerow by Alfred Powell.

the potter so closely associated with the group. In his turn, Powell was to pass on to Grace, Sidney Barnsley's daughter, this original and distinctive decorative style, which makes her all too little known pottery such a visual delight after the staid revampings of so much twentieth century pottery decoration. This is not to say that her work is not original in itself, as the vigour of the thistle design on the vase (C6) so clearly shows.

The analogies with flowers, bones, and other natural forms, that are so vividly evoked by the items so far mentioned, were, as we have seen in the quotations from Mackmurdo and Voysey, central to the aesthetic principles lying behind both Art Nouveau and Arts and Crafts design. What gives them their distinctive strength in an Arts and Crafts context, is the manner in which they are completely assimilated within an already existing craft tradition. In considering Ernest Gimson this concern is of central significance. As a young man William Morris had advised him to familiarise himself with one or two craft processes and while at Seddon's he had learnt at first hand and academically the techniques and history of furniture, plasterwork and metalwork. An example of this in the present exhibition is provided by the pair of fire-dogs (M37) executed by Alfred Bucknell. In evolving the design for such items Gimson carefully studied Tudor examples at Haddon Hall and elsewhere, producing full scale constructional drawings.

The traditional form fully assimilated, he then introduced his own powerful decorative ideas, which would be practically adapted in the actual making. The result is a fusion of traditional form and original design that results in one of the most satisfying of all Arts and Crafts productions. It is interesting to remember in looking at this superbly handled example of the blacksmith's art that Norman Bucknell, Alfred's son, recently showed in the Guild of Gloucestershire Craftsmen 1973 exhibition a comparable pair made in the last year, a heartening reminder that such skills are still alive.

These then are some of the distinctive features of Arts and Crafts work in the field of the applied arts. Such attitudes possess a continuing validity, quite apart from the relatively isolated existence of rural craftsmen of the type portrayed by Stanley Anderson in his vigorous series of etchings of chairmakers (P2), hurdle-makers (P5), and basket-makers (P4). For although the dilemmas and issues of man and machine no longer seem to possess for us the same reference or burning sense of significance, the last decade has seen in the controversies that have rocked Colleges of Art that we still have something in common with the men and women of the Arts and Crafts Movement in their attitude to education. Arnold Wesker, in the titles and subjects of his plays 'Roots' and 'I'm Talking about Jerusalem' conveys in a contemporary frame of reference our own age's more cynical attitude to the status of the craftsman in society. For as Wesker's Dave in the latter play puts it: 'You think I'm an artist craftsman? Nothing of the sort. A designer? Not even that. Designers are ten a penny. . . . I've reached the point where I can face the fact that I'm not a prophet. . . . You wanted us to grow to be giants, didn't you? The mighty artist craftsman! Face it – as an essential member of society I don't really count. I'm not saying I'm useless, but machinery and modern techniques have come about to make me the odd man out.'

Although Wesker's words sum up the contemporary dilemma, and idealism is perhaps always impractible and Utopian, as Oscar Wilde said: 'A map of the world that does not include Utopia is not even worth glancing at, for it leaves out the one country at which humanity is always landing. And when humanity lands there, it looks out, and seeing a better country, it sets sail.'[11] The continuing significance of the Arts and Crafts Movement could not be better summarised.

LIONEL LAMBOURNE

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1 Unpublished 'Memoirs' by A. H. Mackmurdo in the William Morris Gallery, Walthamstow.

2 Quoted, without reference, on Arssonor M 3, Hankar, Horta and Van de Velde.

3 Unpublished 'Memoirs' by C. R. Ashbee in Victoria and Albert Museum Library.
(It is significant that all three of the above references come from original source material that is still unpublished, and thus of course only known to a few scholars. Well edited publication of these works, suitably illustrated, would be of great value. – L.L.)

4 Walter Crane, 'The English Revival in Decorative Art, William Morris to Whistler'. G. Bell & Sons, 1911, p. 54.

5 Quoted, without reference, on p. 15 of the Catalogue of the Vienna Secession exhibition held at The Royal Academy in 1971.

6 'Song of the Broad Axe' by Walt Whitman.

7 J. W. Mackail, 'Life of William Morris'. Quoted by Gillian Naylor on p. 123 of her book 'The Arts and Crafts Movement'.

8 Quoted by Robert Schmutzler, 'Art Nouveau', 1964, p. 153.

9 Interview in the 'Studio', Volume I, 1893.

10 Walter Crane, 'The Art of the Nineteenth Century', p. 232. Quoted on p. 115 of Naylor, op. cit.

11 Oscar Wilde, 'The Soul of Man under Socialism'.

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'The Hobby Horse', 'The Art Journal', 'The Art Workers Quarterly', 'The Studio', 'The Cabinet Maker', 'The Furniture Gazette'. (The periodicals of this age played an immensely important part in the rapid dissemination of Arts and Crafts principles and designs all over Europe and to America. An hour spent looking through back numbers of any of these magazines will tell one more about the Arts and Crafts Movement than anything else – one never finds what one is looking for, but always something unexpectedly rewarding. – L.L.)

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CHRONOLOGY

1819 Birth of John Ruskin and Walt Whitman.

1834 Birth of William Morris.

1845 Birth of Walter Crane.

1848 Pre-Raphaelite Brotherhood founded.

1851 Birth of A. H. Mackmurdo. Great Exhibition.

1856 Birth of Oscar Wilde.

1857 Birth of C. F. A. Voysey and W. R. Lethaby.

1859 Philip Webb builds 'The Red House' for William Morris.

1861 Morris, Marshall, Faulkner & Co. founded.

1863 Birth of C. R. Ashbee.

1864 Birth of Ernest Gimson.

1871–8, 1880, 1883–4 John Ruskin publishes 'Fors Clavigera'.

1875 Liberty & Co. founded. Bedford Park commenced.
'I do not want art for a few, anymore than education for a few, or freedom for a few.'

1882 Oscar Wilde lectures in America. Century Guild founded.

1884 Art Workers' Guild founded.

1885 Home Art and Industries Association founded.

1888 Arts and Crafts Society, Guild and School of Handicrafts, National Association for the Advancement of Art and its Application to Industry founded. Century Guild disbanded.

1890 Kenton & Company founded.

1891 Kenton & Company exhibition at Barnard's Inn.

1892 Kenton & Company disbanded. Walt Whitman dies.

1894 Harold Rathbone establishes Della Robbia pottery at Birkenhead.

1895 Samuel Bing opens shop 'L'Art Nouveau' in Paris.

1896 William Morris dies. Central School of Arts and Crafts founded. C. R. Mackintosh designs Glasgow School of Art.

1900 Death of John Ruskin and Oscar Wilde. Paris Universal Exhibition.

1901 Ernest Gimson establishes furniture workshops at Cirencester.

1902 Guild and School of Handicrafts moves to Chipping Campden.

1906 'Sweated Labour Exhibition.' Della Robbia pottery at Birkenhead closes.

1907 Society of Tempera Painters Exhibition.

1909 Guild and School of Handicrafts breaks up.

1915 Death of Walter Crane. Design and Industry Association founded.

1919 Death of Ernest Gimson. Foundation of the Bauhaus.

1931 Death of W. R. Lethaby.

1936 Sir Nikolaus Pevsner publishes 'Pioneers of Modern Design'.

1939 Morris & Co. closes.

1941 Death of C. F. A. Voysey.

1942 Death of C. R. Ashbee and A. H. Mackmurdo.

Cat. S12

Catalogue notes
Exhibits acknowledged to The Fine Art Society are for sale.
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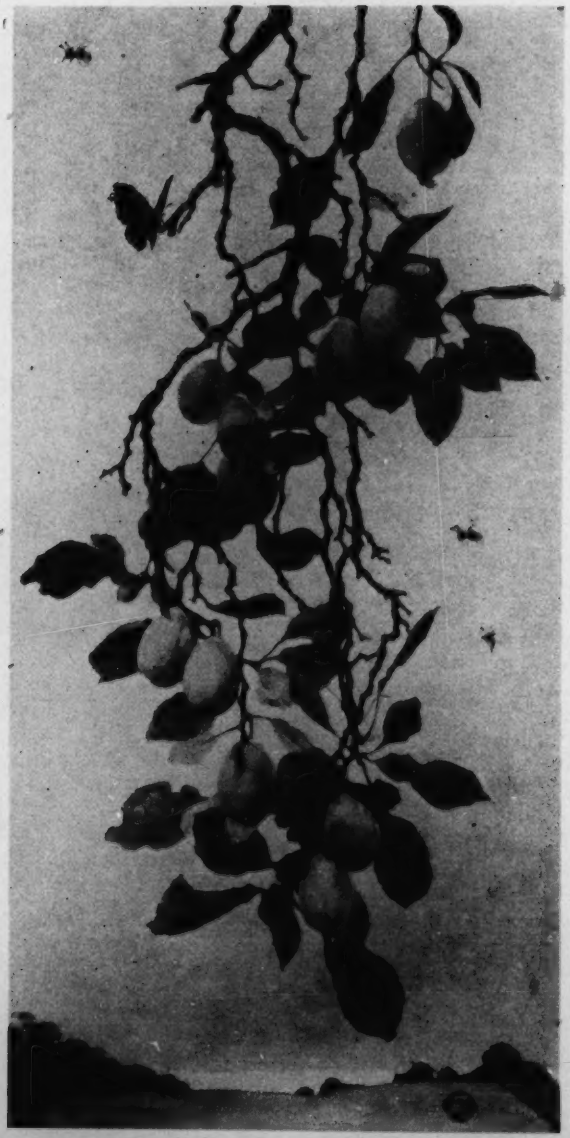
PAINTING

Cat. P81

Cat. P1



The selection of paintings and sculpture in this exhi ion ha been made with no hard and fast concern for whether not the works appeared in an Arts and Crafts show, althoug nany of them did, but with the intention of suggesting the parallel pproach to technique, style and interpretation of both painters a l crafts- men associated with the movement.

Technique, and in particular the technique of tempera ainting, was of major interest for many of the artists represent in this selection. The history of the many attempts to revive e art of tempera painting in the nineteenth century would make a warding book, for it encompasses so many high principled, b on the whole unsuccessful, ventures – the Nazarenes; the ac ities of William Dyce; the Prince Consort's sponsorship of t e West- minster decorations; the Pre-Raphaelite tragi-comedy of the Oxford Union frescoes; the advocacy of John Ruskin, and the experiments of Lord Leighton and G. F. Watts whose offer to decorate the waiting room at Euston, had it been accepte d, might perhaps have led to the survival of that much regretted building.

By the 1890s a partisan group of artists devoted to the tempera medium had emerged at Birmingham. The original members of the group were Joseph Southall (1861–1944) and Mary Newill (1860–1947), both teachers at the Birmingham School of Art; Arthur Gaskin (1862–1928), who was also an important jewellery designer; Georgina Cave France (1868–1934), who became Mrs Arthur Gaskin; Henry Payne (1868–1939); Charles March Gere (1869–1957), from whom William Morris commissioned the frontispiece to 'News from Nowhere'; Sidney Meteyard (1868–1947); Bernard Sleigh (1872–1954); Edith Gere (1875–1949), who became Mrs Henry Payne; and Margaret Gere (1878–1965), who were all pupils at the Birmingham School where many of them, Gaskin, Payne, Charles Gere and Sleigh, stayed on to teach. The activities of the group were fully described in Charlotte Gere's introduction to the catalogue of the exhibition 'The Earthly Paradise' held at the Fine Art Society in 1969.

In their works we find the same mixture of motives that excite our interest in the work of the craftsmen of the movement – the same stillness, calm, and essential simplicity. Its expression takes many different forms, ranging from the nostalgic late echoes of the Pre-Raphaelite tradition in Joseph Southall's study for 'Beauty seeing the image of her home in the Fountain' (P116) and Henry Payne's 'Plucking the Red and White Roses in the Temple Garden' (P81) to the very different quiet rural peace of Payne's later water-colours of the Cotswolds where many of the group made their homes.

One painting in particular seems to capture the essence of the group – 'The Tennis Party' by Charles Gere (P37). The elegant figures seated negligently watching the play seem to belong to a world far removed from the heartiness of Sir John Betjeman's Miss Joan Hunter Dunn or the sordid professionalism of modern Wimbledon. They recall the recent evocative ballet based on Elgar's 'Enigma Variations', especially the figure of Edith Payne on the right who is frozen, poised on tip toe, tennis racquet in hand, in the pose of a Botticelli Venus.

A painter closely associated with the Birmingham group who shared their concern for the tempera technique was Frederick Cayley Robinson whose quiet but disturbing pictures possess a repose, a calm that seems about to be broken by a cry from without, the shade of a disturbed figure not by Puvis de Chavannes, whom

Cayle Robinson so much admired, but by Edvard Munch. Robe Anning Bell's paintings, like Cayley Robinson, both taught at Gl gow School of Art, share the same feeling of frozen music, althou h Anning Bell's are less sinister, and achieve a subtle, unanaly ole monumentality as in his charming 'Learning to Walk' (P17) where the fashionably dressed figures possess a curiously timel s quality.

A mplete contrast to the work of the Birmingham group and its as ciates is provided by the baroque personality of Sir Frank Bran yn, whose life nevertheless affords an unusually comprehensi amalgamation of many of the influences and interests of the A ts and Crafts movement. Introduced as a young man to Willi n Morris by A. H. Mackmurdo, Brangwyn worked for two years in the Morris firm before going to sea to further his subsequ t career as a painter. He was however to retain all his life, both an affection for the memory of William Morris, and also a remarkable ability to express himself not only as a powerful draughtsman and painter, but also in the mediums of ceramic, marquetry and furniture design.

Other paintings in the exhibition that reflect one or other aspects of the movement's interests are the Virgilian tranquility of Sir William Rothenstein's 'Farmyard in Burgundy' (P102) which, though painted in France, has just those qualities of love for the peaceful life of the country that led him to settle in the Cotswolds, Paul Nash's romantic bosky interpretation of George Borrow's 'Lavengro and Isopel' (P78); and the later work of Allan Gwynne-Jones, whose study of 'Apple Trees' (P71) owes much to the inspiration of Samuel Palmer. Palmer and Calvert also meant a great deal to the greatest of all Arts and Crafts etchers, Frederick Maur Griggs. The selection of his etchings seen here reveal not only his immense technical virtuosity in this difficult medium, but also the way in which he kept it in check, his disciplined imagination, and thus produced some of the greatest of all affirmations of the ideals of the builders of the Gothic churches and cathedrals which he knew so well.

The sculptural works on display have the same homogeneous yet diverse response to Arts and Crafts problems as the paintings, and a similar range of subjects, sometimes harking back to Pre-Raphaelite legend, as in the case of Sir William Reynold-Stephens' 'Chivalry' tryptych (S21) or George Frampton's Arthurian door panels (S13, S14), sometimes as in Alexander Fisher's monumental *tour-de-force*, the Wagnerian enamel overmantel (M29) achieving an extraordinary blend of technical virtuosity and an expressionist force in the handling of the tree forms that one associates with such Nordic sculptors as Gustav Vigeland.

The works shown here of Allan Durst, Eric Gill, Frank Dobson and William Simmonds bring out the other side of the story, and the simplicity of the calm still centre of the Arts and Crafts Movement. If one work alone could be chosen to represent this quality, Simmonds' 'Calf' (S23) perhaps better than any other captures it. The subject and its naturalistic treatment could so easily degenerate into Disneyesque cuteness, but Simmonds' clean incisiveness raises the piece to the level of great sculpture which could take its place in the recent exhibition of 'Pioneers of Modern Sculpture' at the Hayward Gallery.

Simmonds' career and work, so completely unknown to all but a small circle, provide an admirable illustration of one of the central difficulties that arise in trying to achieve an understanding of the Arts and Crafts movement, and a suitable point on which to conclude this essay. His work is of noble stature, and is extremely difficult to see, for so much of it is treasured in private collections, and difficult of access. If, in three years' time, to celebrate the centenary of his birth a major retrospective collection of his work could find a London showing, the significance of his achievement would produce as great a revelation as, it is hoped, has been provided by the present exhibition.

LIONEL LAMBOURNE

ANNA AIRY RI, ROI, RE
1882–1964
Painter of decorative subjects and etcher. Studied at the Slade School; Slade Scholarship 1902; Melville Nettleship Prize, 1900, 1901 and 1902. Commissioned by the Canadian War Memorials Fund, 1917, and by the Ministry of Munitions, 1940, to make paintings of the national war effort. Lived and died in Suffolk.
ARE 1908; RE 1914; ROI 1909; RI 1918

P1 * DECORATIVE PANEL – PERSHORE PLUMS
Oil on canvas, 28in × 14in
inscribed A.A. (in monogram)
Provenance: Sir Gerald and Lady Kelly
THE FINE ART SOCIETY

STANLEY ANDERSON CBE, RA, RE
1884–1966
Painter and engraver. Born in Bristol, the son of an heraldic engraver to whom he was apprenticed. Studied at the Municipal School of Art, Bristol, The Royal College of Art and Goldsmiths' College of Art. Member of the Engraving faculty at the British School at Rome 1930–52. Winner of The International Medal and First Prize, Chicago, 1931 and 1934.
ARE 1910; RE 1923; ARA 1934; RA 1941

P2 * THE CHAIR-MAKER
Line engraving, 8½in × 6in
inscribed (in plate) SA (in device) 'He heapeth up riches and knoweth not who shall gather them'. (and in pencil) Ed: 60 Stanley Anderson The Chair-maker. (Line-engraving) Edition 60 prints
Exhibited: RA 1944, No. 1043
RE 1945, No. 56
THE FINE ART SOCIETY

P3 TREE-FELLERS
Line engraving, 7½in × 6in
inscribed (in plate) SA (in device) 'Many bright mornings much dew, many showers, passed o'er thy head.' Vaughan. (and in pencil) Ed: 75 Stanley Anderson Tree-fellers. (Line engraving) Edition 75 prints
Exhibited: RA 1945, No. 1147
RE 1946, No. 177
THE FINE ART SOCIETY

P4 THE BASKET-MAKER
Line engraving, 6¾in×6⅛in
inscribed (in plate) SA (in device) 'There is noth[illegible] better than that a man should rejoice in his own works – Ec[illegible]siastes, 3. (and in pencil) Ed: 50 Stanley Anderson The Bask[illegible]-maker. (Line engraving) Edition 50 prints
Exhibited: *RA 1942, No. 518*
RE 1943, No. 62
THE FINE ART SOCIETY

P5 HURDLE-MAKERS
Line engraving, 7½in×6in
inscribed (in plate) SA. (and in pencil) Ed: 5[illegible] Stanley Anderson Hurdle-makers. (Line engraving) Edition [illegible] prints
Exhibited: *RA 1937, No. 1191*
RE 1938, No. 70
RE 1944, 17
Literature: *RA Illustrated, 1937, p. 57*
THE FINE ART SOCIETY

Cat. P2

MAXWELL ASHBY ARMFIELD RWS
1881–1972
Painter, illustrator and designer, born in Ringwood, Hampshire, the son of an engineer. Studied at Birmingham School of Art with Arthur Gaskin (q.v.), Henry Payne (q.v.) and Joseph Southall (q.v.); moved to Paris in 1902. Married Constance Smedley in 1908 with whom he worked on books, plays, etc. Went to America in 1915, first to New York and then to California where they took over the dramatic work and stage-design at Berkeley University, 1918. Returned to England in the early 1920s. Wrote 'A Manual of Tempera Painting' (1930). Died in Warminster.
ARWS 1937; RWS 1941

P6 OH! WILLO! WILLO! WILLO!, 1902
Oil on canvas, 17¾in×11¾in
Bears device inscribed June to August 1902 AD
Exhibited: Fine Art Society, Homage to Maxwell Armfield, April-May, 1970, No. 11
RA, Victorian and Edwardian Decorative Art, March-April, 1972, No. E122
LENT FROM THE HANDLEY-READ ESTATE

P7 A BANK ON COTSWOLD, 1913
Oil on panel, 12in×9⅞in
inscribed MA (in monogram)
THE FINE ART SOCIETY

P8 SUMMER – CARPET DESIGN
Pencil and water-colour, 12in×6in
inscribed HUE
Exhibited: Raeburn Gallery, 1935
Armfield's designs bore various monograms or initials not directly connected with his own name.
THE FINE ART SOCIETY

P9 .UTUMN – CARPET DESIGN
encil and water-colour, 12in×6in
scribed HUE
ee note to P8.
HE FINE ART SOCIETY

P10)ESIGN FOR STAINED GLASS
Vater-colour and Indian ink, 10¼in×10¼in
HE FINE ART SOCIETY

P11 * VINTER HEDGE – FABRIC DESIGN, 1931
Pencil and water-colour, 14in×16in
nscribed HUE (in monogram) 31 Scale ½ 20in×30in Repeat or as drawn/machine crettonne in four printings. Winter Hedge
See note to P8.
THE FINE ART SOCIETY

GEORGE DENHOLM ARMOUR OBE
1864–1949
Painter and illustrator. Studied at Edinburgh School of Art and the RSA Schools from 1880. Worked extensively for such periodicals as the *Graphic*, *Punch* and *Country Life*.

P12 SEATED WOMAN, 1900
Chalks, 13⅛in×9⅞in
inscribed G. D. Armour 1900

JESSIE BAYES
fl. 1890–1934
Painter, illuminator and decorator. Sister of Gilbert Bayes (q.v. sculpture section). Exhibited at the RA from 1908 and extensively on the Continent and in America; The Detroit Public Gallery purchased one of her illuminated manuscripts. Decorated the Roll of Honour of the King's Royal Rifles, Winchester Cathedral.

P13 'HOW FAR IS IT TO BETHLEHEM?'
Gesso, tempera and gold-leaf, triptych, centre panel 10½in×9½in, side panels each 10½in×5½in
inscribed Jessie Bayes
THE FINE ART SOCIETY

ROBERT ANNING BELL RA, RWS
1863–1933
Painter, designer, illustrator and decorator. Born in London. Articled to an architect, but from 1881 studied painting at the Royal Academy Schools and Westminster School of Art. Worked in Paris under Morot and in London with George Frampton (q.v.). Exhibited at the RA from 1885. Held successive posts at Liverpool University (1894), Glasgow School of Art (1911) and The Royal College of Art where he was Professor of Design 1918–24. Master of the Art Workers' Guild 1921.
ARWS 1901; RWS 1904; ARA 1914; RA 1922

P14 THE THREE MARYS AT THE SEPULCHRE
Tempera on panel, 7⅞in×15⅛in
inscribed R. A. Bell 1910
Exhibited: Leicester Galleries, R. Bell, December, 1910.
Provenance: G. F. Gribble; Alfred A. Haley
THE FINE ART SOCIETY

P15 THE ADORATION OF THE SHEPHERDS, 1911
Tempera on panel, 15in×10⅞in
inscribed R. A. Bell 1911
Illustrated: Mary the Mother of Jesus, pl. 2
THE FINE ART SOCIETY

P16 AUTUMN'S VINTAGE
Oil on canvas
inscribed
THE FINE ART SOCIETY

P17 * LEARNING TO WALK, 1923
Tempera on panel, 35½in×29½in
inscribed R. An. Bell 1923
Exhibited: Fine Art Society, R.A. Bell Memorial Exhibition, June 1934, No. 50
THE FINE ART SOCIETY

P18 STUDY OF A HEAD
Gold paint on plumbago paper, 5in×3¾in
inscribed R. An. Bell
THE FINE ART SOCIETY

P19 THOUGHTS, 1905
Water-colour, 14½in×10⅛in
inscribed R. An. Bell 05
Exhibited: Fine Art Society, R. A. Bell, 1907, No. 24
THE FINE ART SOCIETY

P20 'HURRY! HURRY!' 1926
Pencil and water-colour, 13⅞in×9⅞in
inscribed R. An. Bell 26
Exhibited: RWS, Winter, 1926, No. 101
Provenance: Sir Hugh Reed, Bt.
THE FINE ART SOCIETY

P21 THE MEDITERRANEAN, 1922
Gouache on canvas, 21½in×14½in
Exhibited: Fine Art Society, R. A. Bell Memorial Exhibition, June, 1934, No. 65
Literature: The Studio, Vol. 84, colour plate facing, p. 278
This is a sketch for one of the decorative panels commissioned for the British Pavilion at the Rio International Exhibition 1922.
THE FINE ART SOCIETY

P22 TITANIA AND THE INDIAN CHILD, 1931
Water-colour, 30in×17¾in
inscribed Robert Anning Bell 31
Exhibited: Royal West of England Academy, 1931
THE FINE ART SOCIETY

Cat. P17

R FRANK BRANGWYN RA
57–1956
inter, etcher, graphic artist and designer. Born in Bruges, e son of W. Curtis Brangwyn, Welsh architect and de-gner. Was largely self-taught but was helped by Harold athbone (q.v.) and A. H. Mackmurdo. Assistant to illiam Morris making detailed drawings for tapestries 82–1884. First exhibited RA in 1885. Travelled widely to sia Minor (1888), Algeria and Morocco (1889), South frica (1891), and Spain (1891) with Arthur Melville. esigned Textiles, tapestries, stained glass, carpets and rugs r S. Bing for *L'Art Nouveau*, Paris 1895–96 and later for iffany of New York. Designed first complete set of furniture nd decoration in 1900. Designed furniture for the English ection of the Venice International Exhibition of 1905. Exhibited special 'cheap' furniture, Ghent, 1913. During this period he also designed metalwork and jewellery. After an interval devoted entirely to fine art during which period he undertook a number of major mural decorations including Skinner's Hall (1904–9), The House of Lords (1926) rejected and acquired by Swansea City Centre, and with Jose Maria Sert and Diego Rivera, the Rockefeller Centre, New York (1932). Brangwyn designed furniture, pottery, metalwork and complete decorative schemes.
ARA 1904; RA 1919; Kt. 1941

P23 DECORATIVE FIGURE STUDY, *c.* 1900
Chalks, 19¾in × 12¼in
inscribed (on back-board) FB to Alex Fisher. ap. 1904
Exhibited: RA, Victorian and Edwardian Decorative Art, March-April, 1972, No. E123
Provenance: Alexander Fisher
LENT FROM THE HANDLEY-READ ESTATE

P24 NURSE AND BABY
Chalks, 20⅜in × 21¼in
inscribed FB (in monogram)
Provenance: Sir Gerald and Lady Kelly
THE FINE ART SOCIETY

P25 DESIGN FOR THE RIGHT-HAND LIGHT OF THE NATIVITY WINDOW, BUCKLESBURY CHURCH, BERKSHIRE
Chalk and gouache, 63½in × 28½in
Literature: Herbert Furst, The Decorative Art of Frank Brangwyn, 1924, pp. 195–200, the window is illustrated, p. 198
THE FINE ART SOCIETY

P26 DESIGN FOR A DECORATIVE PANEL FOR 'THE EMPRESS OF BRITAIN', 1930
Chalks and gouache, 24in × 34½in
Provenance: Frank Lewis; Mr and Mrs J. W. Scott-Mason
The 'Empress of Britain', launched in 1930, was decorated by a number of well-known painters and designers. Brangwyn was commissioned to decorate the dining room and minstrels' gallery.
THE FINE ART SOCIETY

P27 THE GALLEON
Marquetry panel, 29in × 31in
Exhibited: RA, Victorian and Edwardian Decorative Art, March-April, 1972, No. H25
A panel following the same design is illustrated in the 'Studio Year Book of Decorative Art', 1916, colour plate facing p. 62, described as 'Intarsia Panel by A. J. Rowley, after a Design by F. Brangwyn, ARA'.
LENT FROM THE HANDLEY-READ ESTATE

SIR DAVID YOUNG CAMERON RA, RSA, RWS
1865–1945
Painter, draughtsman and etcher. Born Glasgow. Studied at Glasgow School of Art, evening classes, and then enrolled at the RSA Schools, Edinburgh, 1885. Associated with the 'Glasgow Boys' he exhibited on the continent and in America; exhibited at the RA from 1903. Commissioned by the Canadian Government to paint war pictures in France, 1917–18. Appointed King's Painter and Limner in Scotland 1933.
ARWS 1904; RWS 1915; ARSW 1904; RSW 1906; ARSA 1904; RSA 1918; ARA 1916; RA 1920; Kt. 1924

P28 THE ARRAN PEAKS
Oil on panel, 12½in × 15½in
inscribed D. Y. Cameron (and verso) D. Y. Cameron, Arran Peaks
Provenance: Arthur Kay HRSA; Lady Hutton
THE FINE ART SOCIETY

LOUIS B. DAVIS
1860–1941
Painter, designer, decorator and stained glass artist. Worked as an assistant to William Morris and Burne-Jones. Stained glass windows include the Scottish National War Memorial, Edinburgh Castle.

P29 THE VISION OF THE HOLY GRAIL
Chalks and water-colour, 26½in × 26½in
THE FINE ART SOCIETY

P30 IRIS SUSIANA
Water-colour, 21⅝in × 10¾in
THE FINE ART SOCIETY

SIR WILLIAM RUSSELL FLINT RA, PRWS
1880–1969
Water-colourist, etcher and illustrator. Born in Edinburgh. Trained in Edinburgh before joining the staff of the *Illustrated London News* and coming to London in 1900. Illustrated a number of fine books for the Riccardi Press. Died in London.
ARWS 1914; RWS 1917; PRWS 1935–1956; ARA 1924; RA 1933; Kt. 1947

Cat. P37

P31 THE CLERKE'S TALE, 1912
Water-colour, 10½in×8¾in
Illustrated: The Canterbury Tales, Riccardi Press, 1913
Three other illustrations from The Canterbury Tales – The Marchante's Tale, The Knighte's Tale and The Squiere's Tale – were included in the exhibition Arts Decoratifs de Grande-Bretagne et d'Irlande, the Louvre, Paris, 1914
THE FINE ART SOCIETY

P32 THE FRANKELEYNE'S TALE, 1912
Water-colour, 10½in×8¾in
inscribed W. Russell Flint 1912
See note to No. 31
THE FINE ART SOCIETY

ELIZABETH ADELLA (STANHOPE) FORBES ARWS
1859–1912
Painter of rural scenes and children. Born in Canada, the daughter of William Armstrong. Studied at the Royal College of Art and the Art Students' League, New York. On returning to Europe she went to Munich on the recommendation of William Merritt Chase (1849–1916) but moved to Pont-Aven about 1882. Settled at Newlyn in 1885 and married the painter Stanhope Alexander Forbes (1857–1947) in 1889. Exhibited at the RA from 1883.
ARWS 1898

P33 ORA PRO NOBIS
Chalk and water-colour, 17in×9in
inscribed E. A. Forbes
Literature: Mrs. Lionel Birch, Stanhope A. Forbes and Elizabeth Stanhope Forbes, Cassell & Co., 1906 illustrated facing p. 62
Provenance: Frank Berrill
THE FINE ART SOCIETY

ANNIE FRENCH
1872–1965
Decorative artist, designer and illustrator. Born in Glasgow. Studied at Glasgow School of Art under Fra Newbery and Jean Delville (1867–1951) the Belgian Symbolist painter, who taught at Glasgow *c.* 1898–1902. Succeeded Jessie M. King (q.v.) teaching in the Design School at Glasgow School of Art from 1909–1914. In 1914 she married George Woolliscroft Rhead (q.v.) and settled in London. Exhibited at the RA from 1909. Died in Jersey.
Died in Jersey.

P34 SING BUTTERFLY
Pen and ink and water-colour on vellum, 7in×5⅞in (with decorated mount) 8in×6½in
inscribed Annie French
THE FINE ART SOCIETY

CHARLES WELLINGTON FURSE ARA
58–1904
inter of portraits and figure subjects. Born at Staines, ddlesex. Studied at the Slade School of Art under Legros 84, at the Académie Julian, Paris and Westminster School Art under Fred Brown. Exhibited at the RA from 1888 and the NEAC and the New Gallery from 1891; founder ember of the International Society 1898. Painted decora- ns in Liverpool Town Hall 1899–1901. Due to ill-health avelled extensively; visited South Africa in 1895; wintered Davos, Switzerland, 1901–1903. Died of tuberculosis at s home near Camberley, Surrey.
RA 1904

P35 THE SONG – PORTRAITS OF DR AND MRS WALTER LEAF, 902
Oil on canvas, 50¼in × 41½in
nscribed (on stretcher) C. W. Furse, Davos Platz, Switzerland
Exhibited: NEAC, Summer 1903, No. 98
Burlington Fine Arts Club, Memorial Exhibition, 1906
Liverpool, 1925
Literature: Burlington Fine Arts Club, Illustrated Memoir of Charles Wellington Furse ARA, 1908, pp. 87, 89, illustrated pl. 10
Provenance: Dr and Mrs Walter Leaf
THE FINE ART SOCIETY

ARTHUR JOSEPH GASKIN RBSA
1862–1928
Jewellery designer, enamellist, painter and teacher. Studied at Birmingham School af Art under Edward Taylor and Joseph Southall (q.v.). Married Georgina Cave France (1868–1934), who had also studied at Birmingham School of Art in 1894, and most of their jewellery, which they started making in 1899, was designed jointly. Illustrated Hans Christian Andersen's *Stories and Fairytales* (1893) and Grimm's *Household Tales* (1899). Part-time teacher at Birmingham School of Art; headmaster of the Vittoria Street School of Jewellers and Silversmiths, Birmingham, from 1902 in succession to R. Catterson-Smith. Died in Chipping Campden, Gloucestershire.

P36 'THEN CAME THE LABOURERS HOME FROM THE FIELD, AND SERENELY THE SUN SANK DOWN TO HIS REST AND TWILIGHT PREVAILED'
Chalk, 6¼in × 18½in
THE FINE ART SOCIETY

CHARLES MARCH GERE RA, RWS, RBSA
1869–1957
Painter, illustrator and draughtsman. Born in Gloucester. Won a scholarship to Birmingham School of Art, where he studied under Edward Taylor and Joseph Southall (q.v.). With other students he contributed to the decorations of Birmingham Town Hall, 1893. Came under the influence of William Morris who commissioned a drawing of Kelmscott Manor for the frontispiece to *News from Nowhere*. Taught at Birmingham School of Art. Visited Italy with J. D. Batten (1860–1932) and studied tempera painting. Exhibited at the RA from 1890 and the New Gallery from 1892. Lived at Painswick from 1902; died in Gloucester.
ARWS 1921; RWS 1926; ARA 1934; RA 1939

P37 * THE TENNIS PARTY, 1900
Oil on canvas, 42in × 15in
inscribed CMG (in monogram) 1900
The players include Margaret Gere in the background to the extreme left and Edith and Henry Payne to the extreme right.
LENT BY MR AND MRS JOHN GERE

P38 ABOVE A COVE
Oil on canvas laid on board, 8¾in × 6½in
THE FINE ART SOCIETY

P39 ORTA, 1930
Oil on panel, 13in × 16in
inscribed CMG (in monogram) 1930
Exhibited: Fine Art Society, The Earthly Paradise, June-July, 1969, No. 32
Provenance: Lord Blanesburgh
THE FINE ART SOCIETY

P40 THE RHONE VALLEY FROM MONTANA, 1923
Oil on canvas, 9in × 13in
inscribed CMG (in monogram) 1923
Exhibited: Fine Art Society, The Earthly Paradise, June-July, 1969, No. 33
Provenance: Lord Blanesburgh
THE FINE ART SOCIETY

P41 THE FLETSCHORN, 1926
Tempera on linen, 9¼in × 12¼in
inscribed CMG (in monogram) 1926
THE FINE ART SOCIETY

P42 ST. FRANCIS AND THE FISHES
Pencil and water-colour, 11½in × 16¾in
inscribed CMG (in monogram)
THE FINE ART SOCIETY

P43 A COTSWOLD VILLAGE
Pencil and water-colour, 6¼in × 5in
THE FINE ART SOCIETY

P44 AN ITALIAN MONASTERY
Pencil and water-colour, 4⅛in × 5⅜in
THE FINE ART SOCIETY

P45 AN ITALIAN VILLA AMIDST MOUNTAINS
Pencil and water-colour, 6½in × 6in
THE FINE ART SOCIETY

P46 BRIDGE OVER A RIVER-BED, 1911
Pencil and water-colour, 7¼in×5¾in
inscribed CMG (in monogram) 1911
THE FINE ART SOCIETY

MARGARET GERE RBSA
1878–1965
Tempera painter and water-colourist. Born at Leamington Spa, Warwickshire. Studied under her half-brother, Charles M. Gere (q.v.) at Birmingham School of Art from 1897 and at the Slade School, 1905. Visited Florence during the winter of 1901 and made tempera copies of the work of Pierro della Francesca. Lived at Painswick, Gloucestershire with Charles Gere. Died at Painswick.

P47 PORTRAIT OF GRACE BARNSLEY, 1910
Water-colour on vellum, 11¼in×9in
inscribed Grace Barnsley. M. Gere 1910
Provenance: Mr and Mrs. Sidney H. Barnsley, to whom presented by Robert Schultz Weir
LENT BY MRS OSCAR DAVIES

P48 THE CORAL NECKLACE
Pencil and water-colour, 7in×5in
THE FINE ART SOCIETY

P49 THE FAMILY PARTY
Oil on glass, 10in×13in
Exhibited: Fine Art Society, The Earthly Paradise, June-July, 1969, No. 66
THE FINE ART SOCIETY

FREDERICK LANDSEER MAUR GRIGGS RA
1876–1938
Etcher, draughtsman, illustrator and architect. Born in Hitchin, Hertfordshire. Studied at the Slade School. Worked for two years in the architectural office of C. E. Mallows; closely associated with Ernest Gimson (q.v. furniture section), whose interest in the traditional methods and materials of building he shared. Designed and helped to build his own home, Dovers House, at Chipping Campden, Gloucestershire. Executive member of the National Trust, the Society for the Protection of Ancient Buildings and the Council for the Preservation of Rural England. Master of the Art Worker's Guild, 1934.
ARA 1922; RA 1931

P50 SKETCHBOOK CONTAINING DESIGNS IN WATER-COLOUR FOR PAINTED POTTERY, *c.* 1916
LENT BY MRS NINA GRIGGS

P51 SELLENGER
Sixth state, 38 impressions, C.D.18
Etching on rag-paper, 4⅞in×6⅞in
inscribed (in plate) F. L. Griggs 1917–1922 (in pencil)
F. L. Griggs (stamped) DHP
Exhibited: RE 1923, No. 4
RE 1939, No. 4
Literature: R(ussell) G(eorge) A(lexander), The Engraved Works of F. L. Griggs, 1928, pp. 32-4, 91
P(rint) C(ollectors') Q(uarterly), Vol. XI, pp. 114, 123
M(asters) of M(odern) E(tching), 192[illegible] p. 4, illustrated pl. III
Provenance: Neal Green
The letters C.D. after the state of the etching refer to Campbell Dodgson's catalogue of Grigg's etchings contained in the Print Collectors' Quarterly. The stamped letters DHP refer to Griggs' Dover House Press; the stamp was designed by Eric Gill.
THE FINE ART SOCIETY

P52 SELLENGER, 1917
Second state, 40 impressions, C.D.18
Etching on old Chinese paper, 5¼in×6⅞in
inscribed (in plate) F. L. Griggs Inv et Del 1917 (in pencil)
F. L. Griggs Imp.
Exhibited: RE 1918, No. 29
RE 1939, No. 4
Literature: RGA, pp. 32-4, 91
PCQ, Vol. XI, pp. 114, 123
MME, p. 4
See note to No. 51
THE FINE ART SOCIETY

P53 CASTOR, 1927
Sixth state, 89 impressions, C.D.38
Etching on Japanese paper, 5⅞in×4⅞in
inscribed (in plate) F.L.G. 1927 (in pencil) F. L. Griggs (stamp, verso) DHP, 43
Exhibited: RE 1928, No. 94
Literature: RGA, pp. 88-90, 92
See note to No. 51
THE FINE ART SOCIETY

P54 ST IPPOLYTS, 1927
Third state, 49 impressions, C.D.36
Etching on rag-paper, 5¼in×4⅞in
inscribed (in plate) F.L.G. 1927 (in pencil) F. L. Griggs (stamp, verso) DHP, 51
Exhibited: RE 1928, No. 96
RE 1939, No. 3
Literature: RGA, pp. 83-4, 92
See note to No. 51
THE FINE ART SOCIETY

P55 [illegible]PHANY, 1919
[illegible]ond state, 100 impressions, C.D.23
[illegible]hing on old ivory paper, 6⅛in×4⅛in
[illegible]cribed (in plate) MCMXX SGGIRG .L .F 91–8191 (sic)
[illegible] pencil) To C. M. Gere from F. L. Griggs/F.L.G.
[illegible]hibited: RE 1920, No. 25
[illegible]erature: RGA, pp. 46-7, 91
PCQ, Vol. XI, pp. 118, 124
[illegible]ovenance: C. M. Gere, RA
John Gere
[illegible]e note to No. 51
[illegible]E FINE ART SOCIETY

P56 THE PALACE, 1916
First state, 12 impressions, C.D.17
Etching on Japanese paper, 6in×5⅞in
inscribed (in plate) F. L. Griggs MCMXVI (in pencil) F. L. Griggs
Exhibited: RE 1917, No. 41
Literature: RGA, pp. 30-1, 91
PCQ, Vol. XI, pp. 112, 114, 123
MME, p. 8
See note to No. 51
THE FINE ART SOCIETY

P57 THE QUAY, 1916
Third state, 40 impressions, C.D.15
Etching on rag-paper, 6⅞in×8⅛in
inscribed (in plate) F.L.G. 1915–16 (in pencil) S.K.B. from F.L.G./F. L. Griggs
Exhibited: RE 1917, No. 42
Literature: RGA, pp. 27-8, 91
PCQ, Vol. XI, pp. 101, 112, 123
MME, p. 6, illustrated pl. VI
Provenance: Sidney Barnsley
See note to No. 51
THE FINE ART SOCIETY

P58 THE FORD, 1915
Second state, 12 impressions, C.D.9
Etching on Japanese paper, 5⅞in×9⅛in
inscribed (in plate) F.L.G. 1915 (in pencil) To Sidney Barnsley F. L. Griggs
Exhibited: RE 1916, No. 208
Literature: RGA, pp. 17-19, 91
PCQ, Vol. XI, pp. 101, 123
MME, p. 9, illustrated pl. V
Provenance: Sidney Barnsley
See note to No. 51
THE FINE ART SOCIETY

P59 PRIORY FARM, 1913
Third state, 49 impressions, C.D.4
Etching on rag-paper, 4⅞in×6⅛in (margins torn at top)
inscribed (in pencil) F. L. Griggs
Exhibited: RE 1916, No. 12 (Diploma Work)
Literature: RGA, pp. 9-10, 91
PCQ, Vol. XI, illustrated pl. 23
MME, p. 5
See note to No. 51
THE FINE ART SOCIETY

P60 SYDE, 1935
Fourth state, number of impressions not recorded, C.D.54
Etching on rag-paper, 5in×4⅛in
inscribed (in plate) F.L.G. 19£5 (sic) (in pencil) F. L. Griggs
Exhibited: RE 1936, No. 63
Literature: PCQ, Vol. XXVI, No. 3, p. 287, illustrated p. 288
Provenance: Neal Green
See note to No. 51
THE FINE ART SOCIETY

P61 ST MARY'S, NOTTINGHAM, 1928
Fourth state, 75 impressions, C.D.41
Etching on rag-paper, 7⅛in×10⅛in
inscribed (in plate) F.L.G. 1928 (in pencil) F. L. Griggs (stamp, verso) DHP 51
Exhibited: RA 1929, No. 1015
RE 1939, No. 19
Literature: RA, Illustrated, 1929, p. 75
PCQ, Vol. XXVI, No. 3, p. 277, illustrated p. 266
See note to No. 51
THE FINE ART SOCIETY

P62 THE MAYPOLE INN, 1929
Third state, 29 impressions, C.D.42
Etching on rag-paper, 6½in×9⅛in
inscribed (in plate) F.L.G. 29 (in pencil) F. L. Griggs (stamp, verso) DHP 26
Literature: PCQ, Vol. XXVI, No. 3, p. 279, Illustrated p. 268
See note to No. 51
THE FINE ART SOCIETY

P63 THE MAYPOLE INN, 1929
Fourth state, 26 impressions
Etching on rag-paper, 6⅛in×9⅛in
Exhibited: RA 1930, No. 1056
RE 1930, No. 55
Literature: RA Illustrated, 1930, p. 110
Provenance: Neal Green
See note to No. 51
THE FINE ART SOCIETY

P64 OWLPEN MANOR, 1931
Third state, 45 impressions, C.D.46
Etching on rag-paper, 7⅛in×9⅛in
inscribed (in plate) F.L.G. 1930 (in pencil) F. . Griggs (stamp, verso) DHP xxviii
Exhibited: *RA 1932, No. 1160*
Literature: *RA Illustrated, 1932, p. 44*
PCQ, Vol. XXVI, No. 3, p. 282
See note to No. 51
THE FINE ART SOCIETY

P65 RAGDALE HALL, 1931
Fifth state, 45 impressions, C.D.45
Etching on Japanese paper, 6⅞in×9⅞in
inscribed (in plate) FLG 1931
Illustrated: *PCQ, Vol. XXVI, No. 3, pp. 281-2, illustrated p. 274*
See note to No. 51
THE FINE ART SOCIETY

P66 LONE END, 1930
Third state, 90 impressions, C.D.43
Etching on rag-paper, 7⅛in×10⅛in, margins cut close to platemark
inscribed (in plate) F.L.G. (in pencil) F. L. Griggs (F.L. Griggs (stamp, verso) DHP 61
Exhibited: *RE 1931, No. 113*
Literature: *PCQ, Vol. XXVI, No. 3, pp. 279-81, illustrated p. 270*
See note to No. 51
THE FINE ART SOCIETY

Cat. P71

P67 LAUNDS, 1928
Eighth state, 9 impressions, C.D.39
Etching on Japanese paper, 6⅛in×9⅛in, margins cut to platemark
inscribed (in plate) 1928–1929 (in pencil) F. L. Griggs (stamp, verso) DHP
Exhibited: *RE 1929, No. 96*
RE 1939, No. 2
Literature: *PCQ, Vol. XXVI, No. 3, pp. 275-7*
See note to No. 51
THE FINE ART SOCIETY

ALLAN GWYNNE-JONES DSO, RA
1892
Painter of landscape, portraits and still-life, and etcher. Born in Richmond, Surrey. Studied law before going to the Slade School in 1914. After service in the Welsh Guards he returned to the Slade 1919–22. Professor of Painting at the Royal College of Art 1923–30; resigned to join the staff of the Slade School where he continued teaching until 1958.
ARA 1955; RA 1965

P68 T E FARM, 1919
C on panel, *10in × 14in*
i cribed *A G-J Sept. 1919*
T E FINE ART SOCIETY

P69 A VASE OF FLOWERS, 1923
C on canvas, *13½in × 11½in*
i cribed *Allan Gwynne-Jones 1923*
T E FINE ART SOCIETY

P70 L UIERES, PROVENCE – MORNING, 1920
C l on panel, *9⅞in × 14in*
i scribed *A G-J 1920*
E hibited: *Daily Express, Young Artists' Exhibition*
P ovenance: *C. H. St John Hornby*
T E FINE ART SOCIETY

P71 STUDY OF APPLE TREES, 1928
• *Pencil and white chalk, 32½in × 30in*
inscribed Allan Gwynne-Jones
Exhibited: NEAC, 1928
Agnew's, Allan Gwynne-Jones, March, 1972, No. 127
Provenance: Sir Gerald and Lady Kelly
THE FINE ART SOCIETY

ERIC HENRI KENNINGTON RA
1888–1960
Figure painter and sculptor. Born in London the son of the painter T. B. Kennington. Studied at Lambeth School of Art and the City and Guilds School, Kennington. Exhibited at the RA from 1908. Served in France 1914–15; invalided out of the army June 1915. Official War Artist 1916–19 working at the Western Front. Visited Arabia 1920 and illustrated T. E. Lawrence's 'Seven Pillars of Wisdom'. Died at Reading, Berkshire.
ARA 1951; RA 1959

P72 THE DISCOVERIES OF LIEFR ERICSON, 1914
Oil paint and silver and gold paper on glass, 32¼in × 21¼in
inscribed Liefr Ericson the Lucky took a ship and 80 men and set sail from Norway to Greenland but they were driven from their course and found a new country and they rowed along the shore and landed and fought with the Skraelings. There were many white foxes there and vines grew and self sown wheat. Liefr called it Vinland the Good A.D. 999/ERIC KENNINGTON

P73 THE DISCOVERIES OF GIOVANNI CABOTO 1914
• *Oil paint and silver and gold paper on glass, 32¼in × 21¼in*
inscribed A Venetian called Giovanni Caboto gave himself into the hands of fortune with a small ship and 18 men and sailed from Bristowe: On St John the Baptist's Day A.D. 1497 he sighted land which he believed to be the Kingdom of China: This he called the Land of Tanais and planted on the soil the banner of England and that of Saint Mark./Eric Kennington 1914
THE FINE ART SOCIETY

Cat P73

JESSIE MARION KING
1875–1949

Illustrator, decorative artist and designer. Born in Glasgow. Studied at Glasgow School of Art and won a travelling scholarship enabling her to visit Italy and Germany. Taught in the Design School at Glasgow School of Art. Married the painter and critic Ernest Archibald Taylor (1874–1951) in 1908 and moved to Salford; subsequently they moved to Paris, returning to England at the outbreak of war in 1914. During the 1920s she worked in batik and later designed murals which were stencilled on the walls of several schools in Lanarkshire. Died in Kirkcudbright, Scotland.

P74 SEVEN HAPPY DAYS – BUTTERFLIES ALL BLUE, 1913
Pen and ink, silver paint and water-colour on vellum, 9⅝in × 6⅞in
inscribed Butterflies All Blue/Jessie M. King
Illustrated: The Studio, Christmas Supplement, 1913
THE FINE ART SOCIETY

Cat. P78

HAROLD KNIGHT RA
1874–1961

Painter of portraits and interiors. Born in Nottingham, the son of an architect. Studied at Nottingham School of Art and then in Paris for a year at the Académie Julian under Benjamin Constant and J-P Laurens. On his return to England settled at Staithes, Yorkshire. Married Laura Johnson (Dame Laura Knight, RA, 1887–1970) 1903, who had also studied at Nottingham School of Art. Exhibited at the RA from 1896 and at the International Society. Died at Colwall, Herefordshire.
ARA 1928; RA 1937

P75 RAE ROBERTSON AT THE PIANO
Oil on canvas, 30in × 36in
inscribed Harold Knight
Exhibited: Aberdeen, 1935
Bristol, 1936
Rae Robertson (1893–1956), concert pianist, married to Ethel Bartlett with whom he played duets.
THE FINE ART SOCIETY

ARTHUR AMBROSE McEVOY ARA, ARWS
1878–1927

Painter of figure subjects, landscape and portraits. Born at Crudwell, Wiltshire. Studied at the Slade School, 1893–95, where he met Augustus John. Worked with Sickert in Dieppe. Died in London.
ARA 1924; ARWS 1926

P76 PORTRAIT OF MRS GAMBLE, 1908
Oil on canvas, 50in × 40in
Exhibited: NEAC, Summer 1909, No. 28
RA, Winter 1928, No. 52
Literature: 'Wigs', The Work of Ambrose McEvoy, Colour Magazine, 1923, p. 62
Provenance: The Very Rev. H. R. Gamble, Dean of Exeter
THE FINE ART SOCIETY

GERALD MOIRA RWS
1867–1959
Painter and decorator. Born in London of Portuguese descent. Studied at the RA Schools 1887–89 and in Paris. Exhibited at the RA from 1891 and the International Society from 1899; founder member of the National Portrait Society 1911. Professor at the Royal College of Art 1900–22; Principal of Edinburgh College of Art 1924–32. His mural decorations include those for the Trocadero Restaurant, the Central Criminal Court and Lloyd's Register, London. Died at Northwood, Middlesex.
Hon. ARIBA 1908; ARWS 1917; RWS 1932

P77 A CRUSADER
Chalk, gouache and gold paint, 20in × 14½in
inscribed G. Moira
Literature: The Studio, Vol. 12, illustrated in colour facing p. 223
Provenance: Sir William Russell Flint, RA
THE FINE ART SOCIETY

PAUL NASH
1889–1946
Painter of landscape in oils and water-colour, illustrator and designer. Born in London. Studied at Chelsea Polytechnic 1906–07, LCC evening classes 1908–10 and at the Slade School 1910–11. Worked with Roger Fry at the Omega Workshops and on restoring the Mantegna Cartoons at Hampton Court 1914. Official War Artist 1917–18. Exhibited at the International Surrealist Exhibitions in London 1936 and Paris 1938. Official War Artist to the Air Ministry 1940 and to the Ministry of Information 1941–45. Died at Boscombe, Hampshire.

P78 * LAVENGRO AND ISOPEL IN THE DINGLE, 1912
Pencil, pen and ink and grey wash, 17⅝in × 14⅛in
inscribed Nash
Exhibited: Dorien Leigh Gallery, Drawings by Paul Nash and John Nash, 1914, No. 21
Leicester Galleries, Selection of works from the collection of Sir Michael Sadler, Jan. 1934, No. 37
Tate Gallery, Paul Nash Memorial Exhibition, 1948, No. 73
Literature: Anthony Bertram, Paul Nash, Ernest Benn, 1923, Illustrated, pl. 1
Margot Eates, Paul Nash, Lund Humphris, 1948, pp. 46, 63
Paul Nash, Outline: an Autobiography, Faber, 1949, illustrated facing p. 112
Anthony Bertram, Paul Nash, 1955, pp. 65, 322
Margot Eates, Paul Nash, The Master of Image, John Murray, 1973, pp. 13, 14 and 95, illustrated pl. 2b
Provenance: Sir Michael Sadler; Sir Gerald and Lady Kelly
THE FINE ART SOCIETY

EDITH PAYNE
1875–1959
Painter of flowers, worker in gesso and gilder. Born in Leamington Spa, half-sister of Charles M. Gere (q.v.). Studied at Birmingham School of Art under E. R. Taylor and Charles Gere. Married Henry Payne (q.v.) 1903. Died at Amberley, Gloucestershire.

P79 CHRISTMAS EVE, 1923
Water-colour, 9in × 8⅝in
inscribed Edith Payne 1923
THE FINE ART SOCIETY

HENRY ALBERT PAYNE RWS
1868–1939
Stained glass designer, tempera painter and decorator. Born in Kings Heath, Brmingham. Studied at Birmingham School of Art and was one of the students chosen along with Chalres Gere (q.v.) to work on the murals for Birmingham Town Hall (1893). After leaving Birmingham trained with the stained glass artist Christopher Whall and subsequently in the workshops of Lowndes & Drury in London. Important commissions include the chapel at Madresfield, for Earl and Countess Beauchamp, where he painted murals and designed the windows (commenced 1902); and 'Plucking the Red and White Roses in The Temple Gardens' in the East Corridor of the House of Lords (commissioned 1908), presented by Earl Beauchamp; the East Window at Chipping Campden, Gloucestershire, and windows for the French National War Memorial Chapel at Notre Dame de Lorette. Died at Amberley, Gloucestershire.
ARWS 1912; RWS 1920

P80 THE GREEN VALLEY
Water-colour and gold paint, 14¼in × 17½in
inscribed H. A. Payne
The subject of this water-colour is taken from Dante's 'Purgatory'
LENT BY MR JO SETTON, PARIS

P81 STUDY FOR 'PLUCKING THE RED AND WHITE ROSES IN THE TEMPLE GARDENS', *c.* 1908
Water-colour, gouache and oil paint, 27in × 25¼in
inscribed Henry A. Payne
A study for the mural in the House of Lords
THE FINE ART SOCIETY

P82 HOMEWARD
Water-colour, 12in × 20¼in
THE FINE ART SOCIETY

P83 MODELLO FOR A STAINED GLASS WINDOW
Pen and ink and water-colour, 17¼in × 12¼in
THE FINE ART SOCIETY

P84 WATCHING THE WILD DUCK, 1937
Water-colour, 13¾in × 15½in
inscribed Henry A. Payne 37
THE FINE ART SOCIETY

P85 STONE QUARRIES
Water-colour, 14¼in × 16½in
THE FINE ART SOCIETY

P86 THE DREAM OF ST KENELM
Stained glass, 46½in × 26½in
Literature: C. W. Whall, Stained Glass Work – A Textbook for Students and Workers in Glass, 1905, pp. 330, 350, illustrated pl. 7.
Whall says 'The author had the pleasure of watching his work daily while in progress. It was done entirely by the artist's own hand, by way of a specimen "masterpiece" of craftsmanship, and the aim was to use to the full extent every resource of the material'.
THE FINE ART SOCIETY

BERTRAM PRIESTMAN RA
1863–1951
Painter of landscape and still-life. Born in Bradford, Yorkshire. Exhibited at the RA and Grosvenor Gallery from 1889. Member of the Council of the International Society in 1902. Lived the latter part of his life at Crowborough, Sussex.
ARA 1916; RA 1923

P87 WILD FLOWERS IN A JAM JAR, 1906
Oil on canvas, 16in × 12¼in
inscribed B. Priestman 06
Provenance: Sir Gerald and Lady Kelly
THE FINE ART SOCIETY

GEORGE WOOLLISCROFT RHEAD RE
1854–1920
Painter, etcher, illustrator, designer and writer. Born in Stoke-on-Trent. Studied at the Slade School under Alphonse Legros and with Ford Madox Brown. Designed fans including H.M. Queen Mary's Coronation fan and wrote 'A History of the Fan' (1910). Married the Glasgow decorative artist Annie French (q.v.). Died in Putney.
RE 1883

P88 DESIGN FOR THE EAST WINDOW OF ST MARY'S CHURCH, BURFORD, SHROPSHIRE
Pencil, 28in × 12¼in
inscribed G. Woolliscroft Rhead des.
Provenance: Whitefriars Glass Factory
THE FINE ART SOCIETY

CHARLES de SOUSY RICKETTS RA
1866–1931
Painter, illustrator, designer, sculptor and connoisseur. Born in Geneva of Anglo-French parentage. Educated in France, he did not come to England until 1879. Studied wood-engraving at the Lambeth School of Art in 1880, where he met Charles Shannon (q.v.). Joint Editor with Shannon of *The Dial* 1889–1897, together they founded The Vale Press for which he designed and published books 1896–1904. Influenced by the Arts and Crafts Movement, he designed a small amount of jewellery *c.* 1903–6. He became interested in sculpture in 1905 and continued exhibiting bronzes at the International Society until 1910, but from 1906 onwards his chief interest was stage design.
ARA 1922; RA 1928

P89 COSTUME DESIGN
Pencil and water-colour, 12⅞in × 7in
inscribed To Her Serene Highness the Princess of Monaco with every good wish C. Ricketts.
THE FINE ART SOCIETY

P90 COSTUME DESIGN
Pencil, water-colour, silver and gold paint, 12½in × 6⅝in
inscribed To Her Serene Highness the Princess of Mon (end of inscription cut)
THE FINE ART SOCIETY

P91 COSTUME DESIGN
Pencil, water-colour and silver paint, 12⅝in × 6⅞in
THE FINE ART SOCIETY

P92 COSTUME DESIGN
Pencil, water-colour and silver paint, 12⅝in × 9⅜in
inscribed CR
THE FINE ART SOCIETY

P93 COSTUME DESIGN
Pencil, water-colour and silver paint, 12⅞in × 6¾in
THE FINE ART SOCIETY

F EDERICK CAYLEY ROBINSON ARA, RWS

1 2–1927

P nter of idyllic scenes, illustrator and decorator. Born at B ntford, Middlesex. Studied at St John's Wood School of A and the RA Schools. Lived on a yacht painting sea p tures 1888–90 and then went to Paris and studied at the A adémie Julian 1890–92. The influence of Burne-Jones and P vis de Chavannes was combined with that of Fra Angelico a er a visit to Florence in 1898. Exhibited at the RBA from 1 88 and the RA from 1895. Professor of Figure Composi- t n and Decoration at Glasgow School of Art 1914–24. I signed decor and costumes for Maeterlinck's '*Blue Bird*', H aymarket Theatre 1909. Illustrated '*The Book of Genesis*' 1914. Died in London.

RBA 1888; ROI 1906; ARWS 1911; RWS 1918; ARA 1921

P94 IN DEPTH OF WINTER, *c.* 1900
Oil on board, 7¾in × 9½in
Exhibited: *Fine Art Society, The Earthly Paradise, June-July 1969, No. 156*
Provenance: *Mrs FitzGerald, the artist's daughter*
Mr and Mrs Charles Handley-Read
THE FINE ART SOCIETY

P95 TAKING IN BALLAST, 1903
Tempera on board, 11⅞in × 11⅛in
inscribed 1903 Cayley Robinson
Exhibited: *RA, Winter 1928*
Fine Art Society, The Earthly Paradise, June-July 1969, No. 166
Literature: *The Studio, Vol. 31, pp. 235-41, Illustrated p. 241*
Provenance: *E. Lyall Swete; Mrs FitzGerald, the artists' daughter; Mr and Mrs Charles Handley-Read*
THE FINE ART SOCIETY

P96 EVENING BY THE LAKE
Oil on board, 12⅛in × 15⅜in
Exhibited: *Fine Art Society, The Earthly Paradise, June-July 1969, No. 137*
Provenance: *Mrs FitzGerald, the artist's daughter*
THE FINE ART SOCIETY

P97 THE DEATH OF ABEL, 1914
Tempera on paper laid on board 9⅛in × 6⅞in
Exhibited: *Fine Art Society, The Earthly Paradise, June-July 1969, No. 166*
Provenance: *Mrs Fitzgerald, the artist's daughter*
This is a study for the illustration facing p. 14 '*The Book of Genesis*', Philip Lee Warner, 1914
THE FINE ART SOCIETY

P98 THE FOUND CHILD, 1902
Tempera on panel, 9¼in × 11⅞in
inscribed Cayley Robinson 02
THE FINE ART SOCIETY

P99 GIRLS BY A TABLE
Tempera on brown paper laid on board 6⅞in × 8¼in
Exhibited: *Fine Art Society, The Earthly Paradise, June-July 1969, No. 157*
Provenance: *Mrs Fitzgerald, the artist's daughter*
THE FINE ART SOCIETY

P100 STUDY FOR 'THE DEEP MIDNIGHT', 1905
Tempera on brown paper laid on board 6⅞in × 8⅜in
Exhibited: *Leicester Galleries, Memorial Exhibition, 1929*
Fine Art Society, The Earthly Paradise, June-July 1969, No. 163
Provenance: *Mrs Fitzgerald, the artist's daughter*
THE FINE ART SOCIETY

P101 THE LAST OF THE SIBYLS, 1920
Tempera on board 30in × 39½in
inscribed Cayley Robinson 1920
Exhibited: *Chicago 1923*
RA, Winter 1928, No. 598
Provenance: *Mrs Fitzgerald, the artist's daughter*
THE FINE ART SOCIETY

SIR WILLIAM ROTHENSTEIN

1872–1945

Painter, draughtsman, lithographer, teacher and writer. Born in Bradford, Yorkshire. On the advice of Ernest Sichel (q.v.) studied at the Slade School 1888–89 and then in Paris at the Académie Julian under Doucet and Lefebvre. Met Charles Conder and shared an exhibition with him at the Galerie Thomas, Paris, 1891. Official War Artist 1917–18. Principal of the Royal College of Art 1920–35. Attached to the RAF as War Artist 1939–41. Died at Far Oakridge, Gloucestershire.

Kt. 1931

P102 A FARM IN BURGUNDY, 1906
Oil on canvas, 22in × 30in
inscribed W. R. 1906
Exhibited: *Tate Gallery, William Rothenstein, May-June 1950, No. 13*
Bradford Jubilee Exhibition, 1954
RA, A Painter's Collection, No. 67
Literature: *William Rothenstein, Ernest Benn, 1923, illustrated pl. 9*
John Rothenstein, Modern English Painters, 1957, p. 130
Provenance: *Charles Rutherston, the artist's elder brother*
Edward Le Bas, RA
THE FINE ART SOCIETY

P103 STANDING GIRL, *c.* 1892
Chalks, 14½in × 8¾in
inscribed Bradford, June/To Charles Conder – Will R[othenstein]
Exhibited: *Bradford, Rothenstein Centenary E[xhibition], March-April 1972, No. 78*
Fine Art Society, Men and Memories, A[pril-May] 1972, No. 10
Provenance: *Charles Conder*
THE FINE ART SOCIETY

P104 PAUL VERLAINE IN HOSPITAL, 1893
Chalks on buff paper, 14in × 18¾in
inscribed To F. York Powell – affectionately Will R./Paul Verlaine at l'hopital Brouissais, Paris, Sept. 1893
Provenance: *Frederick York Powell; Mariella York Markoe; F. H. Markoe; Rosemary Gayner*
THE FINE ART SOCIETY

P105 PORTRAIT OF ERNEST BARNSLEY, 1913
Chalks, 8¾in × 6½in
Literature: *John Rothenstein, Portrait drawings by William Rothenstein, Chapman & Hall, 1926, p. 33, cat. No. 283*
THE FINE ART SOCIETY

Cat. P105

P106 SALZBURG FROM THE RIVER, 1922
Chalks and gouache 14in × 20½in
inscribed W. Rothenstein 1922
Provenance: *Asa Lingard*
THE FINE ART SOCIETY

CHARLES HASLEWOOD SHANNON RA
1863–1937

Painter of romantic figure subjects and portraits, illustrator and connoisseur. Born at Quarrington, Lincolnshire. Studied wood-engraving at Lambeth School of Art 1882 where he met Charles Ricketts (q.v.). Exhibited at the Grosvenor Gallery 1885–99; the International Society, of which he became Vice-President, 1898–1919; the NEAC 1897–1900 and the RA 1912–28. Incapacitated by a fall from a ladder in 1929. Died at Kew.
ARA 1911; RA 1920

P107 PORTRAIT OF THOMAS STURGE MOORE, 1897
Oil on canvas, 30in × 31in
Exhibited: *Munich, 1897 (awarded a gold medal)*
Literature: *Masters of Modern Art, Charles Shannon, Colour Magazine, p. 6*
Charles Shannon, Ernest Benn, 1924, p. 9
Thomas Sturge Moor (1870–1944), author and wood-engraver.
THE FINE ART SOCIETY

P108 E GOLDEN AGE, 1921–22
l on canvas, 56in × 43in
cribed Charles Shannon
hibited: RA, 1922, No. 137
erature: Charles Shannon, Ernest Benn, 1924, illustrated pl. 27
ovenance: Lord Northcliffe
E FINE ART SOCIETY

JHN BYAM LISTON SHAW ARWS
72–1919
ainter, illustrator and teacher, born in Madras, India, the n of the High Court Registrar. Studied at St John's Wood chool of Art and, from 1889, The Royal Academy Schools. xhibited at the RA from 1893. Partner with Rex Vicat Cole n the School of Art, Campden Hill (the Byam Shaw School). Died in London.
ARWS 1913

P109 THE LADY OF SHALOTT, 1898
Oil on panel, 13¼in × 10¼
inscribed Byam Shaw 1898
Exhibited: Dowdeswells', Byam Shaw, 1899, No. 22
Literature: Rex Vicat Cole, The Art and Life of Byam Shaw, Shaw, 1932, p. 213
LENT FROM THE HANDLEY-READ ESTATE

GEORGE SHERINGHAM
1884–1937
Decorative painter, designer and illustrator. Born in London. Studied at the Slade School 1899–1901 and in Paris 1904–06. Designed stage sets for many Gilbert and Sullivan operas; the Stratford Memorial Theatre's opening production of 'Twelfth Night', etc. Illustrated Max Beerbohm's 'Happy Hypocrite'. An invalid from 1932, he died in London.

P110 DECORATIVE PANEL – JAPANESE LANDSCAPE
Indian ink and tempera on panel, 14in × 10in
inscribed George Sheringham
THE FINE ART SOCIETY

P111 DECORATIVE PANEL – JAPANESE LANDSCAPE
Indian ink and tempera on panel, 14in × 10⅛in
inscribed George Sheringham
THE FINE ART SOCIETY

ERNEST SICHEL
1862–1941
Painter of figures, portraits and still-life, sculptor and silversmith. Born in Bradford, Yorkshire of German parentage. Studied at the Slade School under Legros 1877–79 and afterwards under J. M. Swan. Exhibited at the RA from 1885 and the NEAC from 1891. Returned to Bradford during the late 1880s and worked there until his death.

P112 STILL LIFE
Oil on canvas, 12in × 14in
inscribed
THE FINE ART SOCIETY

Cat. P116

Cat. P117

C ARLES SIMS RA, RWS
1 3–1928
P nter of figure compositions, portraits and decorations. B n in London, the son of a costume manufacturer. S died at the Royal College of Art 1890, the Académie J ian, Paris, under Benjamin Constant and Jules Lefebvre, a d the RA Schools 1892–5. Exhibited at the RA from 1894. C ficial War Artist 1918. Keeper of the RA 1920–26. Painted ing John confronted by his Barons' for St Stephen's Hall, estminster, 1924. Committed suicide at St Boswells, S otland.
ARWS 1911; RWS 1914; ARA 1908; RA 1915

P113 PASTORAL
Tempera on board, 11in × 15½in
Inscribed Sims
THE FINE ART SOCIETY

P114 EPILOGUE, *c.* 1922
Tempera on canvas, 12in × 10in
Inscribed Sims
Exhibited: National Gallery of Canada, Ottawa, 1925
RA, 1926, No. 457
National Gallery, London, British Painting, 1940
Literature: Charles Sims, Picture Making, Seeley Service, 1934, p. 127, illustrated facing p. 125
Provenance: Professor Thomas Bodkin
Sims exhibited an aquatint of the same subject at the RA in 1922
THE FINE ART SOCIETY

P115 SPIRITUAL IDOL – SKETCH NO. 5
Tempera on linen, 27in × 19½in
inscribed Sims
THE FINE ART SOCIETY

JOSEPH EDWARD SOUTHALL RWS, PRBSA
1861–1944
Painter and designer. Born in Nottingham. Trained for four years in the architectural office of Martin & Chamberlain, Birmingham. Became interested in tempera whilst in Italy in 1883 and was the leading exponent in the tempera revival. Taught at Birmingham School of Art and had a profound influence on the younger Birmingham painters. Executed frescos in Birmingham City Art Gallery and the Council House, Birmingham. President of the Birmingham Royal Society of Artists.
ARWS 1925; RWS 1931

P116 * STUDY FOR 'BEAUTY SEEING THE IMAGE OF HER HOME IN THE FOUNTAIN', 1897
Chalks and water-colour, 20in × 18½in
inscribed EJS (in monogram) 1897, Beauty at the Fountain
The painting for which this is a study was exhibited in the first exhibition devoted entirely to tempera at Leighton House, April-May, 1901. For further details see The Studio, Vol. 23, pp. 158-60 and Southall's 'Fables and Illustrations'.
THE FINE ART SOCIETY

P117 * CLEANING THE LINES, 1900
Water-colour, 9⅛in × 14⅛in
inscribed EJS (in monogram) 1900/VII. 1900 EJS
Exhibited: NEAC 1918
Alpine Club Gallery, 1922
Manchester, 1922
Leicester Galleries, Southall, 1926, No. 108
RBSA, 1936
West Bromwich, 1937
Birmingham, Memorial Exhibition, 1945, No. 51
Provenance: Maxwell Armfield, RWS
THE FINE ART SOCIETY

P118 CYMON, 1904
Pencil, water-colour and gold paint, 4⅞in × 4⅜in (octagonal)
inscribed (under mount) Cymon iv. 1904 EJS
Provenance: Maxwell Armfield, RWS
THE FINE ART SOCIETY

P119 OLYMPIAN IDYLL
Pencil, water-colour and gold paint, varnished 7in × 9½in
Provenance: Maxwell Armfield, RWS
THE FINE ART SOCIETY

P120 DESIGN – HUMILITY, OBEDIENCE, CHASTITY, TEMPERANCE AND FORTITUDE
Pencil and water-colour, 6⅜in × 15⅝in
Provenance: Maxwell Armfield, RWS
THE FINE ART SOCIETY

P121 A GOTHIC PALACE, VENICE, 1921
Pencil and water-colour, 12in × 7⅞in
inscribed EJS (in monogram) 1921
Provenance: Asa Lingard
Grace Barnsley (Mrs Oscar Davies)
THE FINE ART SOCIETY

P122 PONTE S. VITTORINO, ASSISI, 1926
Pencil and water-colour, 12½in × 8⅞in
inscribed EJS (in monogram) 1926
Provenance: C. H. St John Hornby
THE FINE ART SOCIETY

P123 SIRMIONE, NORTHERN ITALY, 1927
Pencil and water-colour, 9in × 7⅝in
inscribed EJS (in monogram) 1927
THE FINE ART SOCIETY

P124 THE MARKET PLACE, VICENZA, 1930
Pencil and water-colour, 12¼in × 8⅝in
inscribed EJS (in monogram) 1930
Provenance: C. H. St John Hornby
THE FINE ART SOCIETY

P125 THE PONT VALENTRÉ, CAHORS, 1930
Water-colour, 11¼in × 15⅛in
inscribed EJS (in monogram) 1930
THE FINE ART SOCIETY

HAROLD SPEED
1872–1957

Painter of portraits and landscape. Born in London, the son of an architect. Originally studied architecture at The Royal College of Art, but turned to painting and won a gold medal for life studies in 1890; continued his training at the RA Schools 1891–96. Exhibited at the RA from 1893. Master of the Art Workers' Guild 1916. Died in London.

P126 THE MORNING ROOM, 1920
Oil on canvas, 45in × 24½in
inscribed Harold Speed 1920
Exhibited: Walker Art Gallery, Liverpool, 1920
Carnegie Institute, Pittsburgh
Provenance: Lord Blanesburgh
THE FINE ART SOCIETY

P127 PORTRAIT OF C. F. A. VOYSEY
Oil on canvas, 19in × 15½in
inscribed Harold Speed/Harold Speed 1906
The contemporary frame is inscribed Charles Francis Annesley Voysey.
For details of Voysey's career see furniture section.
THE FINE ART SOCIETY

ADRIAN STOKES RA, VPRWS
1854–1935

Painter of landscape. Born at Southport, Lancashire. Studied at the RA Schools 1872–75 and under Dagnan-Bouveret in Paris 1885–86. Exhibited at the RA and RWS from 1876. Married the Austrian painter Marianna Preindlsberger in 1884. Died in London.
ARWS 1920; RWS 1926; VPRWS 1932–35; ARA 1910; RA 1919

P128 SPRING TIME, RAGUSA
Oil on canvas, 25in × 34½in
inscribed Adrian Stokes
Provenance: Lady Stokes
THE FINE ART SOCIETY

P129 THE LITTLE GOATHERD, 1916
Oil on canvas, 27½in × 33½in
inscribed Adrian Stokes 1916
Provenance: Lady Stokes
THE FINE ART SOCIETY

P130 AFTERNOON – RIVERBED, SOUTHERN FRANCE
Oil on canvas, 33in × 37in
inscribed Adrian Stokes
Provenance: Rt Hon R. R. Stokes; Anthony Stokes
THE FINE ART SOCIETY

P131 RIVER IN SNOW
Oil on canvas, 25in × 30in
inscribed Adrian Stokes
Provenance: Rt Hon R. R. Stokes; Anthony Stokes
THE FINE ART SOCIETY

MARIANNE STOKES ARWS
1855–1927

Painter of figure subjects, mostly in tempera. Born in Gratz, Austria as Marianna Preindlsberger. Married Adrian Stokes (q.v.) in 1884. Exhibited at the RA from 1885. Died in London.
ARWS 1923

P132 FRANCISCAN SCHOLARS, 1902
* *Tempera on panel, 11in × 14½in (arched top)*
inscribed M.S.
Exhibited: New Gallery, Summer Exhibition, 1902, No. 45
THE FINE ART SOCIETY

EDWARD WILLIAM STOTT ARA
1859–1918

Painter of rural figure subjects, much influenced by J-F Millett and Bastien-Lepage. Born at Rochdale, Lancashire. Studied in Paris at the Ecole des Beaux Arts under Cabanel and also under Carolus Duran 1882–84. Exhibited at the RA from 1883. Settled at Amberley, Sussex in 1889 after which date most of his paintings are set in the locality. Died at Amberley.
ARA 1906

P133 STUDY OF A GIRL
Pencil, 10in × 7in
inscribed E.S.
Provenance: H. C. Laurence; Alfred A. Haley
THE FINE ART SOCIETY

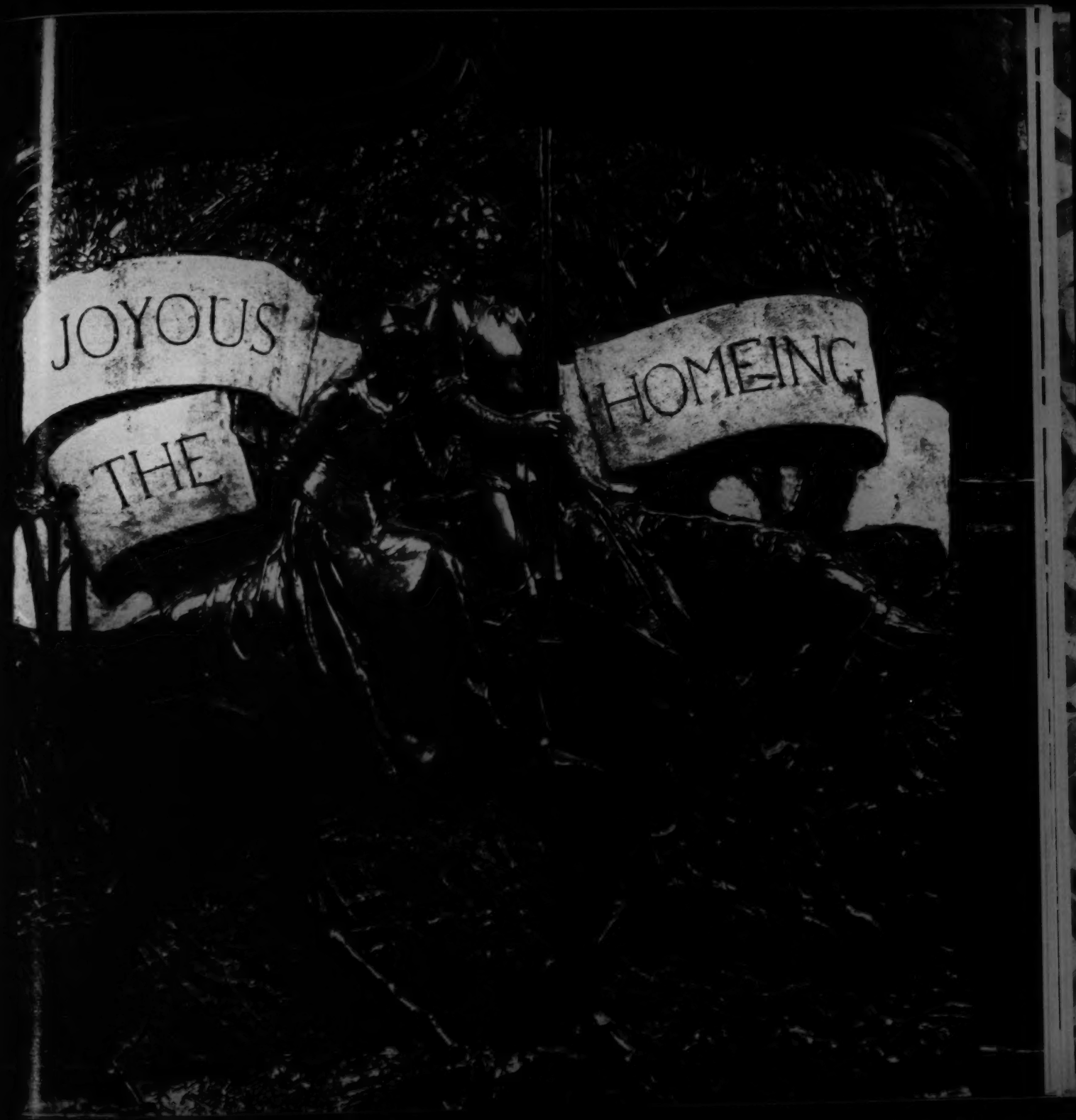
ALICE MACALLAN SWAN RWS
1864–1939

Painter of figures, flowers and landscape in water-colour and tempera, also worker in gesso. Born in Worcester. Studied under her brother John Macallan Swan, RA, RWS, (1847–1910).
ARWS 1908; RWS 1929

P134 ST GUDULE, THE PATRON SAINT OF BRUSSELS WHOSE LANTERN WAS LIT BY A PRAYER, 1916
Tempera, gesso, gold-leaf and seed-pearls, 13⅞in × 8¾in
inscribed A Macallan Swan 1916
THE FINE ART SOCIETY

SCULPTURE

detail of Cat. S21


JOYOUS
THE
HOMEING

Cat. S6

HARRY BATES ARA
1850–1899

Sculptor of classical subjects and monuments. Born at Stevenage, Hertfordshire. Apprenticed to and worked with Farmer and Brindley from 1869. Studied at Lambeth School of Art from 1879; entered the RA Schools in 1881, won a gold medal and travelling scholarship in 1883. Went to Paris on the instructions of Jules Dalou to work under Rodin. Exhibited at the RA from 1884.
ARA 1892

S1 THE STORY OF PSYCHE
Plaster triptych, centre panel 13½in×29½in, side panels 13½in×9¾in
Exhibited: RA, 1887, Nos. 1854, 1855, 1856
Fine Art Society, British Sculpture 1850–1914, Sept.-Oct. 1968, No. 3
THE FINE ART SOCIETY

GILBERT BAYES PRBS
1872–1953

Sculptor in bronze. Born in London. Studied at the City and Guilds of London Institute, Leonard Street and from 1896–99 at the RA Schools. Executed commemorative medals and designed the Great Seal for King George V. Specialised in wax groups and low reliefs, often depicting horses. Executed the frieze for the Saville Theatre for which he was awarded the RBS Silver Medal 1931. Died in London.
Hon RI 1918; PRBS 1939–44

S2 EQUESTRIAN FIGURE
Bronze, parcel gilt, height 9in on a tall ebonised stand, height 52in
inscribed Gilbert Bayes 1913
Exhibited: RA, Victorian and Edwardian Decorative Art, March–April 1972, No. F6
Provenance: Mr and Mrs Charles Handley-Read
LENT BY A. MCINTOSH PATRICK ESQ

S3 MODELLO FOR A MONUMENT – THREE HORSES PULLING A CART LADEN WITH BARRELS OF WINE
Bronze, height 5⅛in on ebonised stand, height 5⅛in
inscribed Gilbert Bayes 1914
Provenance: Harold G. Hast, to whom it was given by the sculptor
THE FINE ART SOCIETY

S4 A YOUNG DIANA
Bronze, height 11in
inscribed Gilbert Bayes 1913
THE FINE ART SOCIETY

S5 ON WINGS OF THE WIND
Bronze, height 7in, on marble stand, height 3¾in
inscribed Gilbert Bayes
Exhibited: British Colonial Society of Artists, Exhibition of Arts in South Africa, 1914
THE FINE ART SOCIETY

)BERT ANNING BELL RA, RWS
53–1933
r biographical details see Painting section

OTHER AND CHILD, 1896
aster relief painted with water-colour, 18½in×9½in
scribed R. A. Bell 96
hibited: Arts Decoratifs de Grand-Bretagne et d'Irlande, the Louvre, Paris, 1914, No. 1115
Fine Art Society, British Sculpture 1850–1914, Sept-Oct 1968, No. 14
IE FINE ART SOCIETY

ARVEST
laster relief painted with water-colour, 21½in×12¼in
scribed Harvest, R. A. Bell
xhibited: NEAC, Summer 1892, No. 2
iterature: The Studio, Vol. 1, A New Treatment of Bas-Relief in Coloured Plaster, pp. 53-55, illustrated facing p. 44
HE FINE ART SOCIETY

WILD ROSE
Plaster relief, gilded and painted with water-colour, 15⅜in×12¼in
Literature: The Studio, Vol. 19, pp. 264-68, illustrated on p. 265
This relief was one of a series executed as part of the decorative scheme for a house in Paris
THE FINE ART SOCIETY

FRANK DOBSON RA
1888–1963
Sculptor of figure subjects and painter. Born in London, the son of an illustrator. Studied painting with his father; from 1902 worked in the studio of Sir William Reynolds-Stephens (q.v.); studied at Hospitalfield, Arbroath, Scotland on a scholarship 1906–10, then went to the City and Guilds School, Kennington. Made his first wood-carving in 1913. Met Wyndham Lewis and exhibited sculpture with Group X 1920. Made glazed pottery reliefs for Hay's Wharf 1930. Official War Artist 1940; Professor of Sculpture at The Royal College of Art 1946–1953. Died in London.
ARA 1942; RA 1953

S9 PIGEON BOY
Portland stone, height 12in
Exhibited: Group X, 1920
Leicester Galleries, 1921
RA, Victorian and Edwardian Decorative Art, March-April 1972, No. H14
Provenance: Mr and Mrs Charles Handley-Read
LENT BY A. MCINTOSH PATRICK ESQ

Cat. S9

Cat. S11

A AN LYDIAT DURST ARA
1 3–1970
C ver of religious subjects, figures and animals, and wood e raver. Born at Alverstoke, Hampshire. After serving with t Royal Marines from 1902–1913 he went to the Central S ool of Arts and Crafts and studied under Richard Garbe (v.); rejoined the Marines for the duration of the war, r urning to the Central School in 1920; he then went to C artres to continue his training. Curator of the Watts ! useum. Compton, 1919–20. Taught wood carving at the l oyal College of Art 1925–40 and 1945–48. Carved the ! ures for the Royal Academy of Dramatic Art (1931) and f r the West Front of Peterborough Cathedral.
RA 1953

S10 ST FRANCIS
Stone, height 17in, on stone wall bracket carved with fishes, height 3½in
inscribed Alan Durst 1929
THE FINE ART SOCIETY

EDWARD ONSLOW FORD RA
1852–1901
Sculptor of symbolical subjects, monuments and busts. Born in Islington, London. Studied in Antwerp and Munich 1870–72. On his return to London he established himself as a portrait sculptor and exhibited at the RA from 1875 and at the Grosvenor Gallery from 1879. His best known monuments include General Gordon, Chatham, 1890; the Jowitt Memorial, Oxford, 1897; Queen Victoria, Manchester, 1901. Adopted polychromy and was one of the leaders with Alfred Gilbert and Hamo Thornycroft of the 'New Sculpture.'
ARA 1888; RA 1895

S11 CHRIST CRUCIFIED
* *Bronze, height 7½in*
This figure was made for the Processional Cross designed by J. D. Sedding (1838–1891) in 1889 and made by Longden & Co. for St Matthew's Church, Sheffield. For a full description of this see V & A, Victorian Church Art, 1971, pp. 122-3, No. M6
THE FINE ART SOCIETY

SIR GEORGE JAMES FRAMPTON RA, PRBS
1860–1928
Sculptor, goldsmith, designer and craftsman. Born in London. Studied architecture, stone- and wood-carving at Lambeth School of Art and later, sculpture at the RA Schools 1881–87. Awarded Gold Medal and Travelling Scholarship in 1887. Worked in Paris during 1888 under Antonin Mercié. On his return became interested in the applied arts, collaborating with Anning Bell (q.v.) in making church fittings in fibrous plaster. Also published many articles in 'The Studio'. Took up metalwork producing and designing a number of presentation pieces. Exhibited at the RA from 1884 and also with the Munich and Vienna Secessions and Libre Esthetique, Brussells. Joint Principal with W. R. Lethaby of LCC Central School of Arts and Crafts in 1894. Works include Lloyd's Register (1903), Peter Pan in Kensington Gardens (1911) and the Edith Cavell Memorial (1920). Master of the Art Workers' Guild 1902.
ARA 1894; RA 1912; Kt. 1908; PRBS 1911–12

S12 HEAD OF A GIRL
* *Plaster, height 15in*
inscribed Geo Frampton, London 1895
THE FINE ART SOCIETY

S13 THE LADY OF THE LAKE
* *Bronze relief, 10¼in × 7in*
inscribed Lady of the Lake/3
Frampton exhibited seven reliefs depicting Arthurian heroines at the RA in 1896 as door panels. The previous year he had incorporated nine such reliefs in silver into one of the doors of the great hall at Astor House, designed by J. L. Pearson.
THE FINE ART SOCIETY

S14 ELAINE
Bronze relief, painted, 10¼in × 7in
inscribed Elaine/2
See note to previous exhibit
THE FINE ART SOCIETY

LOUIS RICHARD GARBE RA
1876–1957
Sculptor, carver and jeweller. Born in London, the son of a manufacturer of ivory and tortoise-shell objects to whom he was apprenticed. Later studied at the Central School of Arts and Crafts and the RA Schools. Exhibited at the RA from 1898. In 1901 he became Instructor in Sculpture at the Central School remaining there until 1929, when he became Professor of Sculpture at the Royal College of Art, until 1946. Died at Westcott, Surrey.
ARA 1929; RA 1936

S15 TANKARD
Ivory with metal mounts and handle, height 11½in
Literature: *The Studio, Vol. 15, p. 46, illustrated p.45*
Exhibited: *Works by Students of the Central School of Arts and Crafts, 1899*
LENT FROM THE HANDLEY-READ ESTATE

S16 A SONG TO PASSING SUMMER
Ivory panel with metal frame, 13in × 7in
inscribed Richard Garbe 1902
Exhibited: *RA 1902, No. 1679*
RA, Victorian and Edwardian Decorative Art, March-April 1972, No. F17
* *Provenance:* *Mr and Mrs Charles Handley-Read*
LENT BY A. MCINTOSH PATRICK ESQ

ARTHUR ERIC ROWTON GILL ARA
1882–1940

Letterer, typographer, designer, stone-carver and engraver. Born in Brighton. Apprenticed to an architect in London 1900. Studied at the Central School of Arts and Crafts under Lethaby and Edward Johnston. Shared a property with Jacob Epstein at Ditchling, Sussex, 1910. Continued living at Ditchling until 1924 and ran the St Dominic's Press. Became a Roman Catholic in 1913 and a tertiary of the Order of St Dominic. Principal works include the Stations of the Cross, Westminster Cathedral 1913–18 and carvings on Broadcasting House, Langham Place, 1929–31. Died at Uxbridge, Middlesex.
ARA 1937

S17 SUSAN
Beerstone, height 28in
Exhibited: *Goupil Gallery, March 1928*
Literature: *Stanley Casson, Some Modern British Sculptors, illustrated pl. 31*
R. Speaight, The Life of Eric Gill, Methuen, 1966, p. 193
THE FINE ART SOCIETY

SIR WILLIAM GOSCOMBE JOHN RA
1860–1952

Sculptor of figure subjects. Born in Cardiff, son of a wood-carver. Studied with his father at Cardiff Castle under the direction of architect William Burges. In 1882, came to London as assistant in Thomas Nicholl's Lambeth workshop. Studied at Lambeth School of Art; then went on to RA Schools and won Gold Medal and Travelling Scholarship in 1889. Worked under Rodin in Paris, 1890–91 and received honourable mention at Paris Salon, 1892, and Gold Medal, 1901. Monuments include equestrian figure of Edward VII in Liverpool; Viscount Wolseley, Horse Guards Parade; and Prince Christian Victor at Windsor. Memorials to Sir Arthur Sullivan in St Paul's, 1902, and Marquess of Winchester, 1905.
ARA 1899; RA 1909; Kt. 1911

S18 ST GEORGE
Cast copper relief, 21in × 8¾in
inscribed S. George. W.G.J. 1897
THE FINE ART SOCIETY

HERBERT W. PALLISER
1883–1963

Sculptor of figures and monuments. Born in Northallerton, Yorkshire. Studied at the Central School of Arts and Crafts and at the Slade under Havard Thomas (1854–1921). Professor of Sculpture at The Royal College of Art. His principal works include the Calcutta War Memorial Statues; the figure groups on the pediments of Victoria House, Bloomsbury and the Memorial to President Roosevelt in Westminster Abbey. Died in London.

S19 THE GOOSE GIRL
Portland Stone, height 18¾in
inscribed Palliser
THE FINE ART SOCIETY

SIR WILLIAM REYNOLDS-STEPHENS PRBS
1862–1943

Sculptor of decorative works, portraits and monumental figures, goldsmith and painter. Born in Detroit, USA, of British parents. Studied at the RA Schools and won prizes for painting and sculpture in 1887. Exhibited at the RA from 1885. Took up metalwork about 1888 and exhibited at the Arts and Crafts exhibition from that year onwards. Executed interior fittings for 185 Queen's Gate in 1898 (now destroyed), the Chancel screen, reredos and other fittings in the church of St Mary the Virgin, Worley, Essex, in 1904. His monuments include those to Sir W. Q. Orchardson in St Paul's Cathedral and Archbishop Davidson in the courtyard of Lambeth Palace.
PRBS 1921–33; Kt 1931

S20 THE EDWARD MEDAL
Bronze, diameter 7½in
inscribed Courage W.R.S. 1907
Exhibited: *Fine Art Society, British Sculpture 1850–1914, Medals No. 78*
This medal was awarded for life-saving in mines from 1907
THE FINE ART SOCIETY

S21 CHIVALRY
Bronze, parcel gilt and polychrome, centre panel 24½in × 88¼in, side panels 41in × 42in
inscribed (left hand panel) Love's Quest/W. Reynolds Stephens 1910
(centre panel) Amor Vincit Omnia/W. Reynolds Stephens 1910
(right hand panel) The Joyous Homeing/W. Reynolds Stephens 1910
Exhibited: *RA 1910, Nos. 1848, 1858 and 1869*
Literature: *The Studio, Vol. 50, p. 16, illustrated p. 4*
Academy Pictures, 1910, pl. 222
THE FINE ART SOCIETY

CHARLES DE SOUSY RICKETTS RA
1860–1931

For biographical details see Painting Section

S22 MOTHER AND CHILD
Bronze, height 9in
inscribed CR
THE FINE ART SOCIETY

WILLIAM G. SIMMONDS
1876–1968
Wood-carver, sculptor, painter and puppeteer. Born at Pera, Istanbul, the son of an architect. Studied at the Royal College of Art under Walter Crane 1893–99 and at the RA Schools 1899–1904. Exhibited at the RA from 1903. Assisted E. A. Abbey with mural paintings for the Pennsylvania State Capitol 1905–10; precision draughtsman on tank design 1914–16 and with Captain Geoffrey de Havilland on aircraft design 1916–18. Settled in Stroud, Gloucestershire in 1919.

S23 SLEEPING CALF
Stone, height 3½in, length 10in
LENT BY NORMAN JEWSON, ESQ.

ALBERT TOFT FRBS
1862–1949
Sculptor of figures and portrait busts. Born in Birmingham. Apprenticed as a modeller to Wedgwood's. Won a scholarship to the Royal College of Art, 1880, where he studied under Lanteri. Exhibited at the RA from 1885. Died at Worthing, Sussex.

S24 HENRY IRVING
Bronze relief, diameter 9½in
inscribed Henry Irving/Albert Toft Sc. 1887. This is contained in a carved wood panel inscribed To Albert Hengler Esq from Leonard F. Durell. Season 1912.
THE FINE ART SOCIETY

UNATTRIBUTED
S25 MODELLO FOR AN ARCHITECTURAL PANEL
Bronze, 12in × 22⅝in
THE FINE ART SOCIETY

REGINALD FAIRFAX WELLS
1877–1951
Sculptor and potter. Born in London. Studied sculpture at The Royal College of Art under Lanteri. Executed terracottas, also small bronzes cast by himself in the cire-perdue method. Exhibited at the RA from 1899. Began making pottery at Coldrum Farm, West Malling, Kent, probably about 1904, whence subsequently he moved to Chelsea. Member of the International Society of Sculptors, Painters and Engravers.

S26 SEATED LABOURER WITH CHILD
Bronze, height 10in
inscribed R. F. Wells/R. F. Wells 5/6
THE FINE ART SOCIETY

S27 PUTTING THE WEIGHT
Bronze, height 11½in
inscribed R. F. Wells
Exhibited: Fine Art Society, British Sculpture 1850–1914, Sept-Oct 1968, No. 192
THE FINE ART SOCIETY

Cat. S8

S28 THE WOODCUTTER
Bronze, height 16in
Exhibited: International Society, 1906
Fine Art Society, British Sculpture 1850–1914, Sept-Oct 1968, No. 193
Illustrated: The Studio, Vol. 37, p. 235
THE FINE ART SOCIETY

S29 FISHERGIRL AND BASKET
Bronze, height 16in
inscribed R. F. Wells
THE FINE ART SOCIETY

Cat. S23

METALWORK

Cat. M47

ARTIFICERS' GUILD LTD

Founded in 1901, with Nelson Dawson *(q.v.)* as artistic director. In 1903 the Guild was taken over by Montague Fordham, owner of the Montague Fordham Gallery in Maddox Street, and one-time director of the Birmingham Guild of Handicraft *(q.v.)*; at this time Nelson Dawson left, and was succeeded as chief designer by Edward Spencer who had previously been a junior designer. The Guild continued to exhibit work in London until about 1942. There were retail premises in London, Cambridge and Oxford.

M1 EDWARD SPENCER, *designer*
BOWL
hammered silver, circular with widely flared base, decorated with an applied band of roses round the top and with the initials 'C.J.' in a reserve between two doves applied on the side.
Height: *4·3cm/1·7in*
Marks: *Stamped with manufacturer's mark and London assay marks for 1916.*
Date: *1916*
THE FINE ART SOCIETY

M2 EDWARD SPENCER, *designer*
GOBLET
plated copper, the bowl supported by a knopped stem on a spread foot; the edge of the foot, the stem and bowl chased with geometrical ornament.
Height: *13·8cm/5·4in*
Marks: *Stamped 'Edward Spencer' in a circle round 'DEL'.*
Date: *c. 1925*
THE FINE ART SOCIETY

M3 EDWARD SPENCER, *designer,*
BOWL
hammered silver, the base circular and decorated with chased geometrical ornament, the bowl faceted.
Height: *6cm/2·4in*
Marks: *Stamped 'Edward Spencer' in a circle round 'DEL', and with manufacturer's mark and London assay marks for 1932.*
Date: *1932*
THE FINE ART SOCIETY

WILLIAM ARTHUR SMITH BENSON
1854–1924

Architect, designer and metalworker. Owner of and designer for W. A. S. Benson & Co., Hammersmith. Met Burne-Jones and Morris during his last year at Oxford (1878) where he shared lodgings with Heywood Sumner. In 1880, encouraged by Morris, he set up a small workshop for the production of turned metalwork. The Hammersmith factory was established shortly afterwards and a retail shop in Bond Street followed in 1887. The firm's goods were also sold at Samuel Bing's shop, L'Art Nouveau, in Paris. In the late 1890's he became a director of Morris & Co. He designed wallpapers and furniture for them and furniture for J. S. Henry & Co. His own factory ceased production in 1920 at the time of his retirement.

M4 A PAIR OF TWO BRANCH WALL SCONCES
in copper and brass, the back-plate embossed with a stylised floral design.
Height: *(back-plate) 30cm/1ft 0in*
Marks: *'W.A.S. Benson' in rectangle.*
Date: *c. 1900*
THE FINE ART SOCIETY

M5 TABLE LAMP
copper and brass, standing on a wooden base; above the domed foot a column rises to the oil well and lamp on which are mounted two circular copper reflectors.
Height: *68·6cm/2ft 3·1in*
Marks: *Stamped 'W.A.S. Benson'.*
Date: *c. 1905*
THE FINE ART SOCIETY

M6 EA SET

ated, comprising teapot, hot-water jug, cream jug and sugar asin, each piece having a double-ogee curved profile to the wer section; the teapot is flat-topped with a fruitwood finial the lid and Georgian inspired spout and handle, the hot-ater jug tapers to a wide, flaring spout and hinged conical over, on the cream jug the lower half is repeated inverted and he spout is widely flared, and the sugar basin has an everted im.

Height: *(of hot-water jug) 19·7cm/7·8in*
Marks: *Different pieces stamped with different manufacturer's marks, the teapot and hot-water jug stamped with design registration no. 398954.*
Date: *1902.*

THE FINE ART SOCIETY

M7 A SILVER KETTLE ON STAND

the kettle flaring upwards to a broad shoulder, with an overhead wicker handle. The stand with three curved supports from the base to the support for the kettle. There are three burners.

Height: *25·4cm/10in*
Marks: *Maker's mark 'W.B.' and London Hallmark for 1913.*
Date: *1913*

THE FINE ART SOCIETY

BIRMINGHAM GUILD OF HANDICRAFT

Founded in 1890 with Montague Fordham (see Artificers' Guild Ltd.) as the first director. At this time the Guild employed about twenty craftsmen, but pressure of work made expansion necessary; in 1895 the Guild became a limited company and Fordham was joined by a number of other directors including the Rt. Hon. William Kenrick. C. Napier Clavering and Arthur Dixon (1856–1929) were the chief designers for the Guild from *c.* 1895. Arthur Dixon was an architect, designer and metalworker who inaugurated a series of evening classes for metalwork and other handicrafts in 1893. They appear to have amalgamated with the Birmingham Guild when it became a limited company in 1895. William Morris was a friend and patron of Dixon, who also enjoyed the friendship of the important Arts and Crafts designers, Ashbee *(q.v.)* and R. Llewellyn Rathbone *(q.v.)*. On Rathbone's advice the Guild acquired the firm of Gittins Craftsmen Ltd., in order to increase their output, and by 1921 nearly three hundred people were working for the Guild.

ARTHUR S. DIXON, *designer*

M8 THREE-PIECE CRUET

hammered silver, each piece of baluster form on a spread and domed foot, the lid of the mustard pot domed and with a spherical finial, the tops of other pieces domed, chased and pierced.

Height: *(mustard pot) 7·5cm/2·9in*
Marks: *Stamped 'BGH LD' and with Birmingham assay marks for 1900.*
Date: *1900*

THE FINE ART SOCIETY

ARTHUR S. DIXON, *designer*

M9 COFFEE POT

hammered silver, of baluster form with a domed lid, the knop-finial and handle of fruitwood.

Height: *22cm/8·6in*
Marks: *Stamped 'BGH LD' and with Birmingham assay marks for 1901.*
Date: *1901*

THE FINE ART SOCIETY

ARTHUR S. DIXON, *designer*

M10 TEAPOT

hammered silver, the swelling form rising from a spread foot to flat shoulders centrally domed, the lid also domed and bearing a finial set with malachite, the looped handle of fruitwood.

Height: *15cm/5·9in*
Marks: *Stamped 'BGH LD' and with Birmingham assay marks for 1899.*
Date: *1899*

THE FINE ART SOCIETY

ARTHUR S. DIXON (attrib.), *designer*

M11 CHAMBERSTICK

hammered silver, the columnar candleholder rising from a deep circular dish which stands on a spread foot, with a flat loop handle.

Diameter: *14·2cm/5·7in*
Marks: *Stamped 'BGH LD' and with Birmingham assay marks for 1901.*
Date: *1901*

THE FINE ART SOCIETY

ARTHUR S. DIXON, *designer*

M12 INKWELL

hammered silver, of square plan with flared base, the domed lid with a spherical finial.

Height: *7·3cm/2·8in*
Marks: *Stamped 'BGH LD' and with Birmingham assay marks for 1899.*
Date: *1899*

THE FINE ART SOCIETY

M13 CASKET

hammered silver, of rectangular form, bulging at the base, the hinged lid slightly domed, the front applied with twin geometric motifs.

Height: *7·5cm/3in*
Marks: *Stamped 'BGH LD' and with Birmingham assay marks for 1902.*
Date: *1902*

THE FINE ART SOCIETY

JOHN PAUL COOPER
1869–1933

Architect, silversmith and jeweller. Articled first to J. D. Sedding at the same time as Ernest Gimson and Ernest Barnsley, and completed his articles with Henry Wilson after Sedding's death in 1891. Took up metalwork on Wilson's advice in 1897, and worked first with him, later setting up his own workshop in a house he designed for himself in Westerham, Kent. He was interested in the use of mixed materials in his silverwork and jewellery and is notable for his revival of the use of shagreen which was to become very fashionable in the 1930's.

M14 • AN OCTAGONAL BOX
in shagreen with silver mounts, the lid peaked to a flat top, the inside lined in cedar, with a cedar and ebony tray.
Height: 12cm/4·7in
Marks: *Monogram for John Paul Cooper stamped on inside of lock plate.*
Date: c.1905
THE FINE ART SOCIETY

M15 A SILVER TAZZA
the domed base leading to a hexagonal plinth mounted with plaques of abalone shell from which rise two cornelian columns supporting the bowl.
Height: 12·5cm/4·9in
Marks: *Monogram for John Paul Cooper stamped on base.*
Date: c.1905
LENT BY JOHN JESSE, ESQ

M16 BEAKER
in ebony covered in shagreen with silver bands and mounts on three ball feet.
Height: 20·2cm/8in
Date: c.1905
Provenance: Francis Cooper
LENT FROM THE HANDLEY-READ ESTATE

Attributed
M17 PAIR OF TORTOISESHELL COMBS
with silver mounts, set with oval cabochon-cut crysoprases and mother-of-pearl and decorated with clusters of silver grains. Unmarked, but attributed to J. P. Cooper on style and very characteristic use of materials.
Date: c.1905
THE FINE ART SOCIETY

WILLIAM CUMMINS

M18 BUCKLE
silver decorated with naturalistic flower and leaves with a slightly hammered finish.
Marks: *W.C. London assay mark for 1902. Patent office registration mark Rd. no. 352625.*
Date: 1902
THE FINE ART SOCIETY

NELSON AND EDITH (*m.* 1893) DAWSON
1859–1942

Designers, metalworkers, jewellers and enamellis[illegible]. Nelson Dawson studied painting at the South Kensingto[illegible] Schools from *c.*1885 to 1887. He took up metalworking i[illegible] 1891 and studied under Alexander Fisher. He taught his wi[illegible] enamelling and thereafter she carried out most of the en[illegible]nel work with which they decorated their silver and jewellery. An exhibition of their work held at The Fine Art Socie[illegible]y in 1900 included 125 pieces of jewellery. In 1901 Nelson Dawson was one of the founding members of the Artificers' Guild *(q.v.)* which he left in 1903.

M19 • WAIST ORNAMENT
in three sections in patinated silver decorated with a central enamel plaque in a formal design based on natural forms, the side pieces set with small facet-cut garnets and decorated with oval enamelled bosses.
Marks: *D in maple leaf.*
Date: c.1905
THE FINE ART SOCIETY

M20 ENAMEL PLAQUE
unmounted oblong cloisonné of an owl, intended either to be mounted as a miniature or used for the decoration of a box.
THE FINE ART SOCIETY

M21 BUCKLE
in silver and cloisonné enamel. The silver finished with a patina.
THE FINE ART SOCIETY

M22 TWO SQUARE ENAMEL PLAQUES
unmounted cloissoné, decorated with a formal design based on natural forms. Probably intended as the centre-piece of a buckle or for the plaques of a girdle.
THE FINE ART SOCIETY

M23 UNMOUNTED ENAMEL PLAQUES
Translucent enamel on copper.
(i) *Iris (cloisonné)*
(ii) *Lady's slipper (Lotus comiculatus)*
(iii) *Vetch*
(iv) *Fuchsia*
(v) *A bee*
(vi) *A dove*
(vii) *Rose (cloisonné)*
All probably intended as the centre-pieces of brooches or pendants. Drawings survive made by Nelson Dawson for mounts for enamels annotated with minute instructions for their construction for the use of his assistants.
These little enamels should properly be catalogued as the work of Edith Dawson alone since they were almost certainly made by her. The style of these enamels remained almost unaltered for nearly twenty years, so without any external evidence it is not possible to put a very accurate date on them.
Date: 1900–1914
THE FINE ART SOCIETY

Cat. M96

M24 UNMOUNTED SQUARE ENAMEL PLAQUE
Cloisonné enamel on copper, in a design of two doves in a tree surrounded with formalised heart-shaped leaves.
Date: *1908–1912*
THE FINE ART SOCIETY

M25 PENDANT AND CHAIN
in silver and silver wire set with two facet-cut crystals, the pendant set with an enamel with a formal flower design surrounded by an octagonal enamelled silver frame.
Date: *1908–1912*
This uncharacteristic piece appears to have been made up from a pendant of Spanish or Italian peasant jewellery of a type much admired by the English Arts and Crafts jewellers. Both the facet-cut crystals and the filigree bow in the eighteenth century taste are quite unlike the Dawsons' usual work.
THE FINE ART SOCIETY

M26 PENDANT AND CHAIN
in silver, the pendant set with an enamel with a formal flower design.
Date: *1908–1912*
THE FINE ART SOCIETY

NELSON DAWSON

M26A SILVER BOWL
Repoussé and chased design decorated with an inscription and coat of arms with two small handles.
Height: *13·3cm/5·3in*
Marks: *Maple Leaf device incorporating initials N D and 1896 and with London assay marks for 1896.*
Date: *1896*
THE FINE ART SOCIETY

DRYAD METAL WORKSHOP
WILLIAM PICK, *designer*

M27 FREEDOM-CASKET
hammered silver, of rectangular form on a spread base which in turn rests on eight cushion feet, the lid slightly domed. Free-standing ivory columns are set into each corner, and the front and back are covered in shagreen held in place by crossed strips of silver applied with rosettes. The ends are repoussé with coats-of-arms. Extensively chased on base and sides with bands of stylised foliate and abstract ornament, the borders decorated with plaited silver wire. The hinged lid bears a raised plaquette, edged with chased abstract ornament and plaited silver wire, which bears a presentation inscription.
Length: *25·5cm/10in*
Marks: *Stamped 'DMW', and with Birmingham assay marks for 1919.*
Inscribed on the lid: 'PRESENTED TO THOMAS FIELDING JOHNSON J.P. WITH THE HONORARY FREEDOM OF THE CITY OF LEICESTER SEPT., 30: 1919', and on the sides at the corners 'TRUTH', 'HONOUR', 'GENEROSITY' and 'JUSTICE'.
Date: *1919*
The casket contains a parchment scroll giving the freedom of the City of Leicester to Thomas Fielding Johnson JP, and various other notes and correspondence relating to the recipient's career and the casket's manufacture.
THE FINE ART SOCIETY

THEODOR FAHRNER OF PFORZHEIM

M28 PENDANT AND CHAIN
of silver, the pendant of shield shape decorated with wide scrolls, the centre repoussé, set with an oval cabochon-cut lapis lazuli, three round cabochon-cut lapis lazulis and with a pearl drip. An unusually English Arts and Crafts style piece for this firm.
Marks: *'TF' in monogram*
THE FINE ART SOCIETY

Cat. M14

ALEXANDER FISHER
(1864–1936)

Sculptor, metalworker, enamellist and writer. National scholar at South Kensington Schools 1884–1886. He was awarded a travelling scholarship to study enamelling in France and Italy. Set up an enamelling workshop on his return from abroad. From 1896–1898 he taught at the LCC Central School of Arts and Crafts, under the joint principals, W. R. Lethaby *(q.v.)* and George Frampton *(q.v.)* where he met and collaborated with Henry Wilson. Set up his own school in Kensington in 1904. Exhibited at the Royal Academy, with the Arts and Crafts Exhibition Society and at many international exhibitions. Wrote a number of articles on the art of enamelling.

M29 OVERMANTEL

bronze, ivory, enamels, semi-precious stones, etc.
Height: *94cm/3ft 1in*
Width: *170·2cm/5ft 7in*
Depth: *35·5cm/1ft 2in*
Exhibited: *New Gallery, 1900*
Illustrated: *The Studio, Vol. 29, p. 5*

This overmantel, conceived on a monumental scale, is one of the most important productions of the Arts and Crafts movement. The lustrous colouring of the drapery and foliage and the use of ivory, silver and semi-precious stones combine to make it a *Tour de Force* of the enameller's art. The architectural structure is of patinated bronze and each of the three domes is fitted for electricity.

THE FINE ART SOCIETY

M30 THE BRIDGE OF LIFE

enamel triptych, the mount for which is in silver plate, the broad base flaring inwards to two doors with large decorative hinges, surmounted by a cornice.
Height: *35cm/1ft 1·8in*
Marks: *Signed 'Alex Fisher' in gold on the central panel.*
Illustrated: *Studio Vol. 31, p. 68*

THE FINE ART SOCIETY

SIR GEORGE FRAMPTON
(see Sculpture Section for biographical details)

M31 A PAIR OF ELECTRIC LIGHT WALL BRACKETS

in gilt metal, set with circular enamel plaques of the rising and setting sun. Each bracket has three light fittings in mother-of-pearl.
Height: *72·4cm/28·5in*
Marks: *one signed 'G.F. 1898' on the enamel.*
Illustrated: *Studio Vol. 16, p. 252*

LENT BY JOHN JESSE, ESQ

LOUIS RICHARD GARBE (attrib.)
(see Sculpture Section for biographical details)

M32 TAZZA

hammered copper, the flat conical bowl supported by a carved ivory stem in the form of a ball which rests on a spread, copper foot set with five cabochon-cut red stones.
Diameter: *26cm/10·2in*
Date: *c. 1915*

THE FINE ART SOCIETY

MR AND MRS ARTHUR GASKIN
(see Picture Section for biographical details)

M33 NECKLACE AND PENDANT

in silver, the pendant, plaques in the chain and three pendant drops depending from the circular centrepiece, all decorated with silver wire filigree scrolls and set with cabochon-cut pale amethysts and mother-of-pearl.

Designed by Arthur Gaskin and made in collaboration with W. T. Blackband, *c.* 1912, (see *Birmingham Gold and Silver*, Birmingham Museum and Art Gallery, 1973, cat. nos. F77, F79, F80).

The Gaskins made a number of pieces decorated in this way with filigree scrolls, dating from 1900, the date of the Birmingham Law Society badge, to about 1919 when the buckle (shown at the *Earthly Paradise* Exhibition at this gallery in 1969, cat. no. 25) was made for Margaret Gere.

THE FINE ART SOCIETY

M34 PENDANT AND CHAIN

in silver, the pendant partly gilt and set with emerald and semi-precious stones. An unbroken chain from which are suspended two silver birds linked to a gilt floret set with a pink stone. At the sides further chain supporting a large oval pendant, also linked to the floret above. The pendant with a cabochon emerald surrounded by silver-gilt flowers set with pink stones, silver leaves and four silver birds, three oval pink stone

lowers and five small emeralds. Below the central emerald re gilt flowers, two with pink stones, two with square meralds, an eliptical pink stone and a pendant tear-shaped quamarine. The reverse gilt apart from the supporting silver vires.

Exhibited: *Fine Art Society, The Earthly Paradise, 1969, No. 24*
Birmingham Gold and Silver, 1973, No. F92

Literature: *Charlotte Gere, Victorian Jewellery Design, 1972, pl. 87a*

LENT FROM A PRIVATE COLLECTION

ERNEST GIMSON

(see Furniture Section for biographical details)
Metalwork production started in 1903 with Alfred Bucknell in charge of the blacksmith's workshop. Their production consisted of fittings for the furniture, sconces, candlesticks, fire-dogs and fire-irons.

M35 A Pair of Three Branch Candlesticks
The central pillar rises from the domed base to the middle sconce, from which two arms dip downwards to the other two sconces.
Height: *37cm/1ft 2·5in*
Date: *c. 1905*
LENT BY MRS NINA GRIGGS

M36 Pair of Wall-sconces
brass and steel, each brass back-plate pierced and chased with a design of stylised oak leaves and acorns, and bearing two-branched candleholders.
Height: *(of back-plate) 26·5cm/10·5in*
Date: *c. 1905*
THE FINE ART SOCIETY

M37 Fire-Dogs
in steel, based on a 17th century pattern, each with two pierced and chased roundels of foliate design.
Height: *71cm/2ft 4in*
Date: *c. 1905*
LENT BY JOHN LEWIS, ESQ

M38 Set of Fire-Irons
comprising shovel, poker and tongs, wrought and chased iron.
Height: *77cm/2ft 6·5in*
LENT BY MR AND MRS ROBERT PAYNE

THE GUILD OF HANDICRAFT LTD

Founded by C. R. Ashbee (1863–1942, architect, designer and writer) in 1888, the Guild grew out of the School of Handicraft which had been started by Ashbee at Toynbee Hall in 1887. They acquired the lease of Essex House in 1890 and became a limited company in 1898. From this date the Guild began to mark the silverwork with one or other of the marks registered at the assay office (C.R.A. first then G. of H. Ltd.) which they had neglected to do during the first ten years of their existence. Designed and furnished his house in Chelsea, the Magpie and Stump. The Guild produced furniture designed by Ashbee as well as making the furniture designed by Baillie Scott for the Grand Duke of Hesse. Also produced about 80 books on the Essex House Press for which Ashbee designed the type and some of the illustrations. In 1902 the Guild's workshops were moved to Chipping Campden in Gloucestershire, where they continued the production of silverwork, jewellery and furniture. The financial strain of maintaining showrooms at some considerable distance from the workshops proved too great for the Guild's slender resources and in 1907 they went into voluntary liquidation.

M39 A Silver Box and Cover
the circular box has a broad base and a narrower body; the domed lid has a horizontal lip extending outwards to the width of the base, and is set with a circular enamel of a monster in green, red and blue.
Height: *6·5cm/2·6in*
Marks: *Maker's mark for the Guild of Handicraft and London assay marks for 1904.*
Date: *1904*
LENT BY JOHN JESSE, ESQ

M40 Serviette Ring
silver, with pierced floral ornament and mounted with three cut tourmalines.
Diameter: *4·5cm/1·8in*
Marks: *Maker's mark 'C.R.A.' and with London assay marks for 1900*
Date: *1900*
THE FINE ART SOCIETY

M41 Tazza
hammered silver. The conical base set with three enamel panels of a daffodil, a rose and a violet, between which are chased the monograms V.L., E.P., and E.L.P. The six-sided stem is pierced and chased with stylised flowers and supports a broad shallow bowl.
Height: *16·1cm/6·3in*
Marks: *Maker's mark of the Guild of Handicraft Ltd, and with London assay marks for 1904*
Date: *1904*
LENT BY JOHN JESSE ESQ

M42 Bowl and Cover
hammered silver, the bowl hemispherical supported on a spread foot, the cover set with a circular enamel picture portraying four cypress trees on a blue background.
Height: *8·4cm/3·3in*
Marks: *Maker's mark of the Guild of Handicraft Ltd, and London assay marks for 1902*
Date: *1902*
LENT BY JOHN JESSE ESQ

M43 BOWL AND COVER

hammered silver, the circular bowl waisted below the cover, which is set with an enamel picture of a stylised red rose, encircled by two branches of stylised leaves on a dark blue speckled background.

Height: 4·6cm/1·8in
Marks: Maker's mark of the Guild of Handicraft Ltd, and London assay marks for 1903
Date: 1903

LENT BY JOHN JESSE ESQ

M44 A SILVER-MOUNTED GREEN GLASS DECANTER

the glass flaring from the base to a shoulder, then tapering to a tall thin neck. The mounts consist of a silver plate from which seven silver wires intertwine to form a handle finishing at a collar on the neck. There is another collar at the base of the neck which is connected to the main plate, and which joins three strands of wire which encircle the bottle. The decanter is surmounted by a domed silver stopper with a ball finial.

Height: 21cm/8·3in
Marks: Maker's mark for the Guild of Handicraft and London assay marks for 1901
Date: 1901

THE FINE ART SOCIETY

M45 MENU-HOLDER

silver, rectangular, with pierced floral motifs in the upper corners and decorated with an oak leaf on a green ground in enamels within a lozenge.

Height: 4cm/1·6in
Marks: Maker's mark for the Guild of Handicraft Ltd, and assay marks for 1903
Date: 1903

THE FINE ART SOCIETY

M46 MUFFIN DISH AND COVER

silver-plated, the shallow circular dish containing a hot-water jacket and with a flat rim on which there is a band of applied beading to hold in place the domed cover, which has a finial in the form of a flower, set with mother of pearl.

Diameter: 24·8cm/9·7in
Date: c. 1900

THE FINE ART SOCIETY

M47 A CIRCULAR BOX AND COVER

the box of concave section, and the cover set with an abstract design in blue and green enamels, surmounted by a finial set with a green malachite.

Height: 13cm/5·1in
Marks: Maker's mark C.R.A. for the Guild of Handicraft and London assay marks for 1900
Date: 1900

THE FINE ART SOCIETY

M48 PENDANT AND CHAIN

in silver and gold, the pendant set with mother-of-pearl, with four cabochon-cut chrysoprases dependent from it. Probably made c. 1905–6. Unmarked, but in its original fitted case stamped in the lid 'Guild of Handicraft Ltd., Chipping Campden, Glos.'

THE FINE ART SOCIETY

M49 THE BOOK OF COMMON PRAYER

The Prayer Book of King Edward VII. Issued by Messrs Eyre and Spottiswoode, His Majesty's Printers, in conjunction with the Essex House Press, 1903. Folio, printed throughout in red and black, with 150 cuts and borders by C. R. Ashbee, quarter brown pigskin gilt (worn) with raised bands, oak boards with leather plaited hinges (broken) and iron clasps, edges untrimmed.

Edition limited to 400 numbered copies, of which this is No. 273 and belonged to Thomas Edward Wells, who proof-read the book, and contains his prospectus. Printed partly in Ashbee's 'Endeavour' type and partly in the larger 'Prayer Book' type he designed specially for this book.

THE FINE ART SOCIETY

GUILD OF HANDICRAFT *(attrib.)*

M50 PENDANT AND CHAIN

in silver, the pendant in the form of a long oval set with a cabradriite carved in the shape of a scarab with diamond eyes set in silver collets, the frame-work of scrolls supporting cabochon-cut moonstones.

Date: c. 1905

This pendant is close in design to a piece by C. R. Ashbee, but the attribution remains very speculative.

LENT FROM A PRIVATE COLLECTION

WILLIAM S. HADAWAY

M51 TRAY

hammered silver, rectangular, the everted rim, pierced with a design of dolphins and chased, extended at the end as handles each of which is pierced with Celtic ornamental motifs and the design of dolphins around a medallion of a repoussé galleon on a ground of enamels, the rim and handles set with semi-precious stones.

Length: 50cm/1ft 7·5in
Marks: Stamped 'WSH' and with London assay marks for 1904
Date: 1904

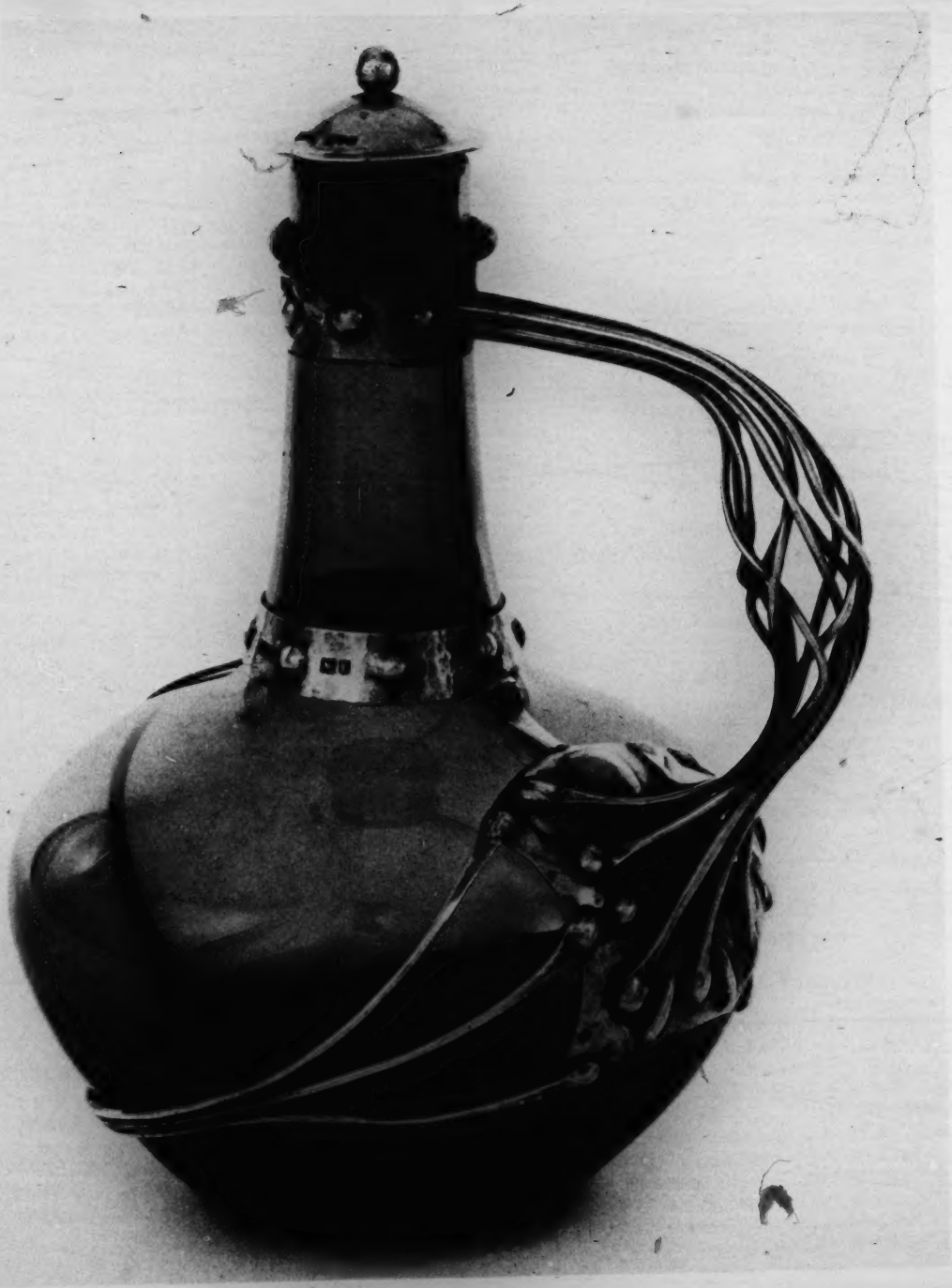
THE FINE ART SOCIETY

M52 TRAY

hammered silver, rectangular with a chased rim, and chased and pierced handles, set with semi-precious stones.

Length: 33cm/1ft 1in
Marks: Stamped 'WSH' and with London assay marks for 1904
Date: 1904

THE FINE ART SOCIETY



Cat. M44

CHARLES HORNER

M53 PENDANT AND CHAIN IN SILVER
the pendant decorated with pierced work in an interlaced design and enamelled in blue, red and purple.
Marks: *Maker's mark 'C.H.' and Chester assay marks for 1910*
Date: *1910*
This firm had a very large production of extremely uneven quality, which seems to have depended entirely on the designers used. Edgar Simpson's designs were used with good effect but the quasi-Liberty style work is very poor.
THE FINE ART SOCIETY

M54 BROOCH
silver, in the form of a winged beetle in blue and green translucent enamel over (tooled wing texture) engraved texture.
Marks: *Maker's mark 'C.H.' and Chester assay marks for 1908.*
Date: *1908*
THE FINE ART SOCIETY

A. E. JONES

M55 GOBLET
hammered silver, rising from a flared foot, and swelling to a band of repoussé ornament of stylised roses, the mouth flared.
Height: *11·5cm/4·6in*
Marks: *Stamped 'AEJ' and with Birmingham assay marks for 1910.*
Date: *1910*
THE FINE ART SOCIETY

M56 SILVER CUP AND COVER
The domed base with three legs tapering inwards to the bowl which is decorated with a design of vines. The cover is domed with a spherical finial.
Height: *19cm/7·5in*
Marks: *Stamped 'AEJ' and with Birmingham assay marks for 1906.*
Date: *1906*
THE FINE ART SOCIETY

KESWICK SCHOOL OF INDUSTRIAL ART

Founded in 1884 under the direction of Canon and Mrs Rawnsley as an evening institute. By 1898 the success of the work produced by the school had made the job so arduous that it was decided to appoint a full-time director and to extend the scope of the school to cover daytime classes as well. In 1892 over £1,000 was earned from the sale of articles made in the school, which were sold, along with the products of other rural schools, through the Home Arts and Industries Association and the Rural Industries Co-operation Society who had a retail shop in Bond Street. One of the full-time directors of the School was Harold Stabler *(q.v.)*; he was succeeded in 1902 by Herbert J. Maryon, the designer and metalworker.

M57 DISH
hammered silver, circular, the flat rim repoussé and chased with a repeating floral motif.
Diameter: *14·5cm/5·7in*
Marks: *Stamped 'KSIA' and with Chester assay marks for 1912.*
Date: *1912*
THE FINE ART SOCIETY

M58 SET OF FIVE COFFEE SPOONS
silver, each handle in the form of a stylised plant.
Length: *8·4cm/3·1in*
Marks: *Stamped 'KSIA' and with Birmingham assay marks for 1901.*
Date: *1901*
THE FINE ART SOCIETY

M59 ROSE-BOWL AND COVER
hammered copper, of compressed globular form with a slightly flared mouth supported by three legs with scrolled ends, the flat cover pierced with a design of roses.
Diameter: *26·8cm/10·4in*
Marks: *Stamped 'KSIA'.*
Date: *c. 1900*
THE FINE ART SOCIETY

M60 STEMMED BOWL
hammered copper, the hemi-spherical bowl supported on a tripod stem, each leg being extended to the rim of the bowl and terminating on the spread, slightly domed base in a foliate motif; with a repoussé motto running round the rim: 'MANY FLOWERS SET FREE BY SUMMER'S EARLIEST DUTY'.
Height: *18cm/7·1in*
Marks: *Stamped 'KSIA' on foot.*
Date: *c. 1900*
THE FINE ART SOCIETY

M61 BOX AND COVER
silver-plated copper, the box of ovoid form, the cover chased and repoussé with stylised petals and bearing a pointed finial.
Height: *8·5cm/3·3in*
Marks: *Stamped 'KSIA'.*
Date: *c. 1900*
THE FINE ART SOCIETY

M62 A SILVER TEA CADDY
of hexagonal form, chased with a monogram and the date 1903. The cover domed, rising to a point in the centre.
Height: *13·7cm/5·4in*
Marks: *Stamped 'KSIA' and with Birmingham assay marks for 1903.*
Date: *1903*
THE FINE ART SOCIETY

M63 BRASS KETTLE ON STAND
he body of waisted cylindrical form with a flat top and base.
eight: *26cm/10·3in*
larks: *Stamped 'KSIA'.*
ate: *c. 1900*
HE FINE ART SOCIETY

M64 RAY
ammered copper, the well rectangular with flattened rim, urved in plan, incorporating handles which are pierced and epoussé with a floral design.
ength: *66·6cm/2ft 2·3in*
Marks: *Stamped 'KSIA'.*
Date: *c. 1900*
THE FINE ART SOCIETY

LIBERTY & COMPANY

Founded by Arthur Lazenby Liberty (1843–1917) in 1875. Originally importers of Oriental goods and fabrics. Forseeing very early on the popular success, both in England and on the Continent of artist-designed and craftsman-made metalwork and jewellery, he inaugurated, in 1894, his own venture producing silver and jewellery under the trademark CYMRIC and Pewter (TUDRIC) utilising the design talents of a number of artists associated with the craft revival movement, including Oliver Baker, Bernard Cuzner, Arthur Gaskin *(q.v.)*, Jessie M. King *(q.v.)*, Archibald Knox *(q.v.)* and Rex Silver. The production of the designs was carried out as a joint venture by Liberty's in partnership with the Birmingham silversmiths, W. H. Haseler. The partnership with Haseler was dissolved in 1926 but Liberty jewellery designs were still being produced well into the 1930s.

BERNARD CUZNER, (attrib.), *designer*

M65 DISH
beaten silver, straight-sided, the flat everted rim decorated with applied florettes and chased floral ornament.
Diameter: *13·8cm/5·4in*
Marks: *Stamped 'L & CO', '5845' and with Birmingham assay marks for 1922.*
Date: *1922*
THE FINE ART SOCIETY

BERNARD CUZNER, (attrib.), *designer*

M66 TEASET
hammered silver, the teapot with overhead wood handle and horizontally projecting spout derived from an oriental original, together with a sugar basin and cream jug.
Height: *(of teapot) 17·7cm/7in*
Marks: *Stamped 'L & Co', '5824' and with Birmingham assay marks for 1916*
Date: *1916*
THE FINE ART SOCIETY

M67 CLOCK CASE
pewter, of architectural form with inverted balusters at the front corners supporting a projecting and slightly domed 'roof'; the face enamelled.
Height: *20·6cm/8·1in*
Marks: *Stamped '0761'.*
Date: *c. 1900*
THE FINE ART SOCIETY

ARCHIBOLD KNOX, *designer*

M68 SILVER CASKET
of rectangular form, with two hinged lids, pierced with a Celtic inspired design, and backed with shagreen. The sides have a turquoise stone set in, below which is a cut-out design backed with shagreen.
Length: *(excluding handles) 16·6cm/6·5in*
Marks: *Stamped 'CYMRIC', and with the maker's mark of Liberty and Co, and Birmingham assay marks for 1901*
Date: *1901*
LENT BY JOHN JESSE ESQ

M69 BROOCH
in 15ct gold set with a cabochon-cut moonstone, in the form of interlaced curves decorated with leaves.
Date: *c. 1905*
LENT FROM A PRIVATE COLLECTION

M70 BROOCH
in 15ct gold, in a formal arrangement of shallow curves set with a facet-cut amethyst.
Date: *1910*
This design first appears in the Liberty catalogues shortly before the First War, and was used for a number of years.
THE FINE ART SOCIETY

M71 BROOCH
in silver decorated with enamel.
Marks: *'WHH' for W. H. Haseler*
THE FINE ART SOCIETY

M72 BROOCH
in silver decorated with enamel.
Maarks: *'WHH' for W. H. Haseler, and Birmingham assay marks for 1904.*
Date: *1904*
THE FINE ART SOCIETY

M73 PENDANT AND CHAIN
silver pendant with a hammered finish set with a cabochon-cut chrysoprase, drop-form, with an interlaced decoration of Celtic inspiration.
Marks: *'WHH' for W. H. Haseler.*
THE FINE ART SOCIETY

M74 SET OF SIX BUTTONS
in silver, decorated with a seed head similar to that on the waist-clasp (cat no. M75), on a hammered ground.
Marks: *'CYMRIC', Birimingham assay marks for 1901*
Date: *1901*
THE FINE ART SOCIETY

M75 WAIST CLASP
silver with a repoussé design of seed heads with 'whiplash' stems on a hammered ground, in two halves with irregular edges curled up at the corners.
Marks: *Stamped 'L & C', and with Birmingham assay marks for 1900*
Date: *1900*
THE FINE ART SOCIETY

M76 WAIST CLASP
silver with a hammered finish, in two halves of nearly circular form pierced to form an interlaced design of Celtic inspiration.
Marks: *Stamped 'Ly & Co' and with Birmingham assay marks for 1904*
Date: *1904*
This buckle is illustrated in one of the first silverwork and jewellery catalogues issued by Liberty's.
THE FINE ART SOCIETY

GILBERT MARKS

M77 A PAIR OF SILVER DISHES
each chased round the edge with floral designs.
Diameter: *22·4cm/8·8in*
Marks: *Each signed 'Gilbert Marks 1898', and stamped with maker's mark of Gilbert Marks, and London assay marks for 1897*
Date: *1897*
LENT BY JOHN JESSE ESQ

ERNESTINE EVANS MILLS
(1871–1959)
Born at Fairlight, Sussex, the daughter of Major Evans Bell. Studied at the Royal College of Art; the Slade School; with Frederic Shields, of whom she wrote a biography in 1912; and Alexander Fisher *(q.v.)* with whom she studied enamelling. Married Dr H. Mills in 1897 but continued working all her life, winning a silver medal at the Paris Salon as late as 1955. Died in Isleworth, Middlesex.

M78 THE BLUEBELL WOOD
enamel plaque in translucent and opaque enamels enriched with inset paillons of foil and gold paint.
13cm/5·1in by 7·6cm/3in
LENT BY DR HERMIA MILLS

M79 THE MERMAID
Enamel plaque in translucent and opaque enamels enriched with inset paillons of foil and gold paint.
21·5cm/8·5in × 13cm/5in
THE FINE ART SOCIETY

MURLLE BENNETT & CO
The jewellery made by this firm falls roughly into two styles, very close to Liberty and English Arts and Craft work on the one hand, and on the other, very influenced by the contemporary German geometric style. This firm claim to have designed and made all their own jewellery, but their advertisements occasionally illustrate pieces which appear in Liberty catalogues, and which were supposedly exclusive to them, possibly supplied in some rather underhand deal by W. H. Haseler. Advertisements in the Studio reveal that they also supplied Connell and the Goldsmith's Co with jewellery.

M80 BROOCH
in 15ct. gold, of pointed oval form with interlaced gold bands at each end, set with an enamel of a sailing ship in evening light.
Marks: *'MBCo' in a circular monogram.*
THE FINE ART SOCIETY

M81 PENDANT AND CHAIN
in 15ct. gold, the pendant of drop form with interlaced wire decoration set with a turquoise and a seed pearl, with a freshwater pearl drop.
Marks: *'MBCo' in circular monogram.*
THE FINE ART SOCIETY

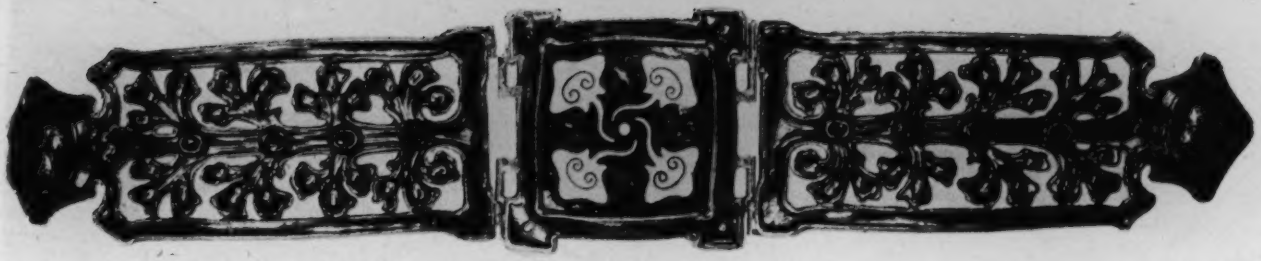
M82 PENDANT AND CHAIN
in 15ct. gold, the pendant of roughly circular form decorated with gold wire loops, set with a cabochon-cut chrysoprase, and a seed pearl.
Marks: *'MBCo' in a circular monogram.*
THE FINE ART SOCIETY

M83 PENDANT AND CHAIN
in silver, the pendant with pierced decorations and a hammered finish set with facet-cut peridots in gold collets.
Marks: *'MBCo' in a circular monogram.*
THE FINE ART SOCIETY

M84 PENDANT AND CHAIN
in silver, the pendant of shield shape with a hammered finish set with a facet-cut peridot, with a freshwater pearl drop.
Marks: *'MBCo' in a circular monogram.*
THE FINE ART SOCIETY

M85 PENDANT AND CHAIN
in silver, the pendant and two plaques in the chain of oblong form decorated with pierced scrolls and set with mother-of-pearl in gold collets.
Marks: *'MBCo' in a circular monogram.*
THE FINE ART SOCIETY

JOHN PEARSON
Designer and metalworker. First instructor in metalwork at C. R. Ashbee's Guild of Handicraft *(q.v.)*. He was dismissed in 1890 because: 'Mr Pearson had been outside the Guild supplying Messrs Morris and others with goods'. He was reinstated on the understanding that he would work



Cat. M19

exclusively for the Guild, but failed to honour this undertaking and was allowed to resign on 29th August, 1892. He worked for Morris and other firms including the Newlyn class and in his later years ran his own shop. He also decorated ceramics.

M86 CASKET
hammered copper on wood, the lid repoussé with a hare in a circular reserve, stylised foliate ornament filling the corners.
Height: *7cm/2·8in*
Marks: *'J.P.' chiselled.*
Date: *c. 1900*
THE FINE ART SOCIETY

M87 CASKET
hammered copper, standing on four button feet, the front decorated with repoussé flowers, the sides with rosettes, and the lid with fleur de lis and a stylised sun on a raised central section.
Height: *9cm/3·5in*
Marks: *'J.P. 1900' stippled.*
Date: *1900*
THE FINE ART SOCIETY

M88 CASKET
hammered copper on wood, of rectangular form, the back, front, sides and cover each decorated with a pair of fabulous birds repoussé and chased, the lid with central section domed and repoussé.
Length: *25·5cm/10in*
Marks: *'J.P. 1898' incised on the back.*
Date: *1898.*
THE FINE ART SOCIETY

M89 LARGE PLATE
embossed with a design of fishes around the perimeter and a design of a galleon in the centre.
Diameter: *61cm/2ft 0in*
Marks: *'J.P. 1888'.*
Date: *1888*
THE FINE ART SOCIETY

M90 COPPER DISH
with a repoussé design of two heraldic leopards.
Diameter: *32cm/1ft 0·6in*
Marks: *'J. Pearson, 1898 2389'.*
Date: *1898*
THE FINE ART SOCIETY

RAMSDEN & CARR
Partnership dating from 1898 between Omar Ramsden (1873–1939) and Alwyn Carr (1872–1940). From the earliest years of the partnership they employed a number of assistants and during the years before the First War the business flourished. In 1914 Carr enlisted in the Artists' Rifles and when he returned after his war service he found the character of the workshop considerably altered, and the partnership was formally dissolved in 1919. Both partners continued to work separately: Carr was active as a silversmith during the 1920's and Ramsden continued to run the workshop which he had retained after the break-up of the partnership until his death in 1939.

M91 GOBLET
hammered silver. The flared stem chased with stylised leaves and rising to a protruding central section, set with heart-shaped red stones, which supports a bowl with a flared lip.
Height: *15·7cm/6·2in*
Marks: *Incised 'OMAR RAMSDEN ET ALWYN CARR ME FECERUNT' and stamped with maker's mark of Ramsden and Carr and London assay marks for 1907.*
Date: *1907*
LENT BY JOHN JESSE, ESQ

M92 SALT
blue glass silver mounted, the mounts in the form of two bands held by three scrolled legs terminating in sculpted feet.
Height: *7·7cm/3in*
Marks: *Stamped with maker's mark and London assay marks for 1902.*
Date: *1902*
THE FINE ART SOCIETY

M93 OMAR RAMSDEN AND ALWYN CARR (attrib.)
PENDANT AND CHAIN
in silver, pendant in ruby-coloured enamel with a framework of silver, over-laid with a tudor rose with curving stem in gold.
Date: *c. 1912*
LENT FROM A PRIVATE COLLECTION

R. LLEWELLYN RATHBONE
(1864–1939)
Designer and metalworker. His cousin was Harold Rathbone, head of the Della Robbia Pottery *(q.v.)* and he was related to W. A. S. Benson *(q.v.)*. Produced metalwork for Mackmurdo, Heywood Sumner and C. F. A. Voysey *(q.v.)*. Set up a workshop in Liverpool, teaching the metalwork class at the University (*c.* 1898–1903) where he was joined in 1902 by Harold Stabler *(q.v.)*. In 1905 he came to London to take up the post of head of the Art School of the Sir John Cass Institute. He also taught at the LCC Central School of Arts and Crafts. He worked mostly in base metals, but also made a certain number of pieces of jewellery, some of which were shown at the Arts and Crafts Society Exhibition in 1906 (see *Studio* vol 36 (1906) p 225).

Cat. M90

M94 PAIR OF CANDLESTICKS
beaten copper, each with a domed base on spread f[illegible]t, supporting a squat columnar candle-holder, decorated w[illegible]h bands of punched floral ornament.
Height: *11·3cm/4·5in*
Marks: *'RATHBONE' maker's monogram, and '190[illegible]' stamped*
Date: *1902*
THE FINE ART SOCIETY

SIR WILLIAM REYNOLDS STEPHENS
(see Sculpture Section for biographical details)
M95 FRAME
cast in cupro-bronze, rectangular, moulded in low-relief with a seated girl in classical dress drawing before an architectural setting of classical inspiration, including two terms inscribed "ENVY" and "CONTENT".
Height: *17cm/6·7in*
Marks: *'Oct. 18 1886 W. Reynolds Stephens London' incised.*
Date: *1886*
THE FINE ART SOCIETY

EDGAR SIMPSON
M96 CLOAK-CLASP
silver with a hammered finish, in two parts designed to repeat each other in reverse, with a heart shaped pendant.
Marks: *'D&MD' and with Birmingham assay marks for 1901*
Date: *1901*
Made after a design by Edgar Simpson, which is illustrated with slight differences in *Modern Design in Jewellery and Fans* (Studio special number, winter 1901–2).
THE FINE ART SOCIETY

HAROLD AND PHOEBE STABLER
(see Ceramic Section for biographical details)
M97 PLAQUE
the circular metal frame containing a picture of Pan seated on a grassy mount, piping, in cloisonné enamels.
Marks: *'HAROLD & PHOEBE STABLER LONDON 1916' painted in green verso*
Date: *1916*
Illustrated in Studio vol 69 (1917) p 73.
THE FINE ART SOCIETY

M98 PLAQUE
the circular metal frame containing a fairy dancing across a meadow in cloisonné enamels.
Diameter: *7·4cm/2·8in*
Marks: *'PHOEBE & HAROLD STABLER LONDON 1916' painted in gold verso*
Date: *1916*
Illustrated: *Studio vol 69, p 73*
THE FINE ART SOCIETY

M.B. (Unknown Maker, Chester)

M99 CIGAR CASE

ammered silver, chased with a design of a woman framed by keyhole shape with the inscription "FOR OLD TIMES AKE".

ength: *12·8cm/5in*

Marks: *Maker's mark 'J.M.B.' and Chester assay marks for 1902*

Date: *1902*

THE FINE ART SOCIETY

L.C. & Co (Unknown Maker)

M100 PENDANT AND CHAIN

In silver, the pendant decorated in enamel, in a form almost identical to a Liberty 'CYMRIC' design. Liberty designs were much copied and plagiarized by large-scale manufacturers of inexpensive jewellery.

Mark: *'L.C. & Co' in a quatrefoil stamp*

THE FINE ART SOCIETY

S.J. (Unknown Maker, Birmingham)

M101 BUCKLE OF SILVER

in the form of a long triangle with squared-off base, decorated with rosebuds, leaves and thorny stems.

Marks: *'SJ', Birmingham assay marks for 1909*

Date: *1909*

THE FINE ART SOCIETY

Unknown Maker

M102 GIRDLE

in silver and enamel, consisting of a waist-clasp in two sections and fourteen plaques linked together by a silver chain and mounted on black velvet ribbon. Decorated with a design of formalised honesty heads on a blue-green enamel ground very similar to a Liberty design frequently used for buckles, buttons and brooches (see cat nos. M74 and M75).

Marks: *'D&F' in a double circle, retailer's mark overstamped on a maker's mark of an oblong, no letters visible. Birmingham assay marks for 1905. It has been suggested that the mark may belong to Debenham and Freebody, who, like many other large department stores, sold inexpensive jewellery*

Date: *1905*

THE FINE ART SOCIETY

UNKNOWN MAKER (after J. Paul Cooper)

M103 PENDANT AND CHAIN

in silver, the cruciform pendant with cast silver arms of equal length in the gothic manner set with four pointed, oval, green-stained agates, sixteen foil backed oval cabochon-*cut moonstones and an oblong bevelled citrine all in closed settings.*

Date: *1908–1912*

THE FINE ART SOCIETY

UNKNOWN MAKER (after Mr and Mrs Arthur Gaskin)

M104 NECKLACE AND PENDANT

in silver, the round pendant with a framework of scrolls partly gilt and set with mother-of-pearl and cabochon-*cut moonstones, with three mother-of-pearl drops, the chains set with moonstones, dependant from it.*

Date: *c. 1910*

The design and construction suggest the work of the Gaskins, though the symmetry of the scroll-work in the pendant is uncharacteristic and makes the attribution to an assistant or pupil more likely.

THE FINE ART SOCIETY

HUGH WALLIS

M105 PAIR OF CANDLESTICKS

hammered brass, the base of each domed and faceted, each cylindrical stick incised with a band of stylised plant motifs and surmounted by a cupped sconce.

Height: *29·1cm/11·5in*

Marks: *Stamped 'HW' in a square*

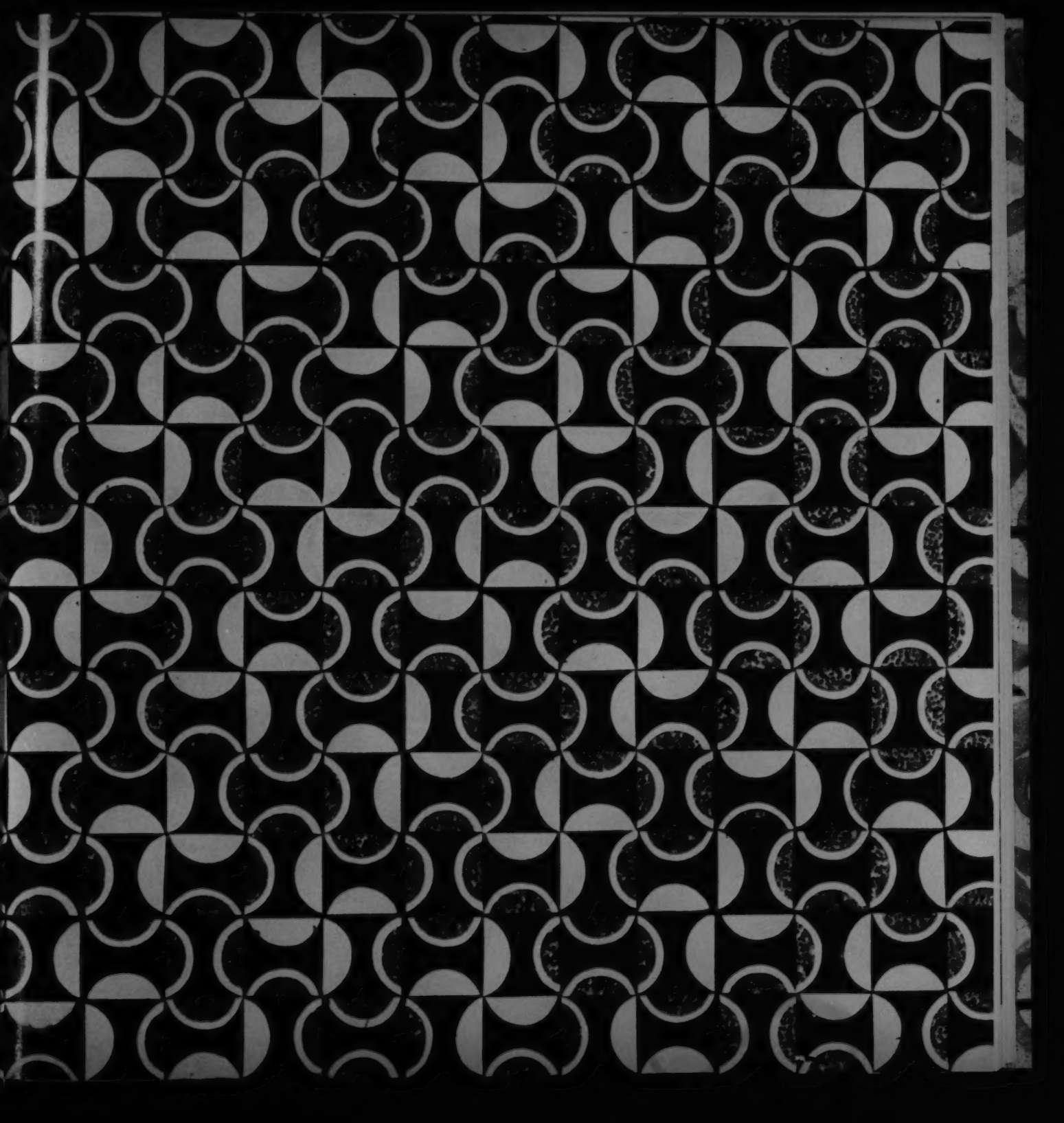
Date: *c. 1915*

THE FINE ART SOCIETY

Cat. M30

FURNITURE

detail of Cat Fl



Cat. F27

MACKAY HUGH BAILLIE SCOTT
1865–1945
Architect and designer. Articled to Col. Davies in the early 1880s. He designed the decoration for the Palace of the Grand Duke of Hesse at Darmstadt, which was carried out by the Guild of Handicraft in 1898. He went on to design numerous houses in Europe and Britain.

F1 UPRIGHT PIANO
stained oak, with columns rising from the base, above which are two doors enclosing the keyboard, the hinges for which extend around the side to the front.
Height: *157·5cm/5ft 2in*
Date: *c. 1900*
THE FINE ART SOCIETY

EDWARD BARNSLEY
F2 BOOKCASE
Walnut, the upper doors are glazed and the lower ones panelled, with the glazing bars of the upper ones and the surrounds to the lower ones in Mocassar Ebony; the interior is in chestnut.
Height: *138cm/4ft 6·4in*
Width: *91·5cm/3ft 0in*
Date: *1924*
Made for the 1924 Wembley Exhibition
LENT BY EDWARD BARNSLEY, ESQ

SIR FRANK BRANGWYN
See Painting Section for biographical details
Made by PAUL TURPIN
F3 PRINT CABINET ON STAND
cherry wood, the upper part with two doors decorated with carved and coloured gesso representing a group of figures and flamingos in a fantastic setting.
Height: *173cm/5ft 8in*
Width: *137·1cm/4ft 6in*
Depth: *88·9cm/2ft 11in*
Date: *c. 1910*
Literature: *Herbert Furst, The Decorative Art of Frank Brangwyn, Bodley Head, 1924, p. 216, door panels illustrated, colour-plate facing p. 216.*
Charles Handley-Read, World Furniture, (Helena Hayward ed.), Hamlyn, 1965, p. 231.
LENT BY THE VICTORIA AND ALBERT MUSEUM

KENTON & CO and the Cotswold School
Formed in 1890 by Ernest Gimson (1864–1919), and Ernest Barnsley (1863–1926) who were articled to J. D. Sedding, Sidney Barnsley (1865–1926) and Alfred Powell who were articled to Richard Norman Shaw. William Richard Lethaby (1857–1931) who was Norman Shaw's chief assistant, Mervyn McCartney and Reginald Blomfield. Each member put up £100, and they employed four or five craftsmen, but unfortunately after some success, the company failed in 1892. Lethaby went on to achieve fame as the first joint principal with George Frampton, of the LCC Central School of Arts and Crafts, while Gimson and the Barnsleys moved to the Cotswolds, where Sidney Barnsley concentrated mainly on furniture, while Ernest Barnsley and Gimson practised architecture. In 1900, Gimson set up a small furniture workshop in Cirencester, moving to larger workshops at Daneway House, Sapperton, in 1902, where he stayed until his death in 1919. Whereas Gimson designed his furniture which was made up by craftsmen, notably P. Waals, Sidney Barnsley designed and made his furniture entirely by himself. At Gimson's death, he took over the completion of Gimson's work, of which Bedales School is the most important. Barnsley died in 1926.

SIDNEY BARNSLEY
F4 OAK COFFER
* *with exposed ribbing and panelled inside, the panels painted with floral decoration by Alfred and Louise Powell.*
Height: *61·7cm/2ft 0·7in*
Width: *167·7cm/5ft 6in*
Depth: *44·4cm/1ft 5·7in*
Date: *c. 1905*
Provenance: *Sidney Barnsley*
LENT BY MRS OSCAR DAVIES

F5 CABINET
on stand in oak, the central cupboard door surrounded by drawers all divided by black and white inlay. At each end are four drawers opened from the side. The stand is constructed to a lattice design.
Height: *142cm/4ft 8in*
Width: *109cm/3ft 7in*
Date: *c. 1910*
LENT BY MRS NINA GRIGGS

F6 GATE-LEG TABLE
the two flaps each supported by a pair of hinged legs, the stretcher and the solid side with hand-holes cut out.
Height: *74cm/2ft 5in*
Width: *(flaps extended) 91·8cm/3ft 0in*
Date: *1894*
Exhibited: *Victorian and Edwardian Decorative Arts Exhibition (1952) at the Victoria and Albert Museum, London; catalogue No. T15*
Provenance: *Mr and Mrs C. H. St John Hornby*
THE FINE ART SOCIETY

Attributed to REGINALD BLOMFIELD
Attributed to KENTON & CO
F7 SIDEBOARD
Decorated with geometric inlay, in various woods and surmounted by a brass rail.
Height: *(to top of rail) 122·6cm/4ft 0·25in*
Width: *171·4cm/6ft 7·5in*
Depth: *55·3cm/1ft 9·7in*
Date: *c. 1891*
The basis for this attribution is twofold: first, the construction of the doors is of an unusual design, very similar to the Gimson Kenton Cabinet (F8), and secondly the design of the inlay is comparable to other designs by Blomfield.
THE FINE ART SOCIETY

ERNEST GIMSON, *designer*
Made by KENTON & CO

F8 CABINET ON STAND

* *the cabinet with two doors, the front and sides decorated with a geometric design in palm, ebony and orangewood marquetry. The inside of the cabinet is fitted with twelve drawers and two doors in holly. The stand is finished in ebony, and has two drawers above two circular trays on the stretchers. The handles are in silver, hall-marked 1891.*

Height: 139·7cm/4ft 7in
Width: 101cm/3ft 3·8in
Depth: 45·3cm/1ft 5·8in
Date: 1891
Exhibited: Kenton & Co at Barnard's Inn, 1891

THE FINE ART SOCIETY

ERNEST GIMSON, *designer*
Made by HENRY DAVOLL

F9 CABINET ON STAND

* *with two cupboard doors, and 19 drawers in alternately ebony and walnut, with bronzed handles.*

Height: 132cm/4ft 4in
Width: 106·1cm/3ft 5·8in
Depth: 44·2cm/1ft 5·4in
Date: c. 1910
Exhibited: 1910 Arts and Crafts Exhibition at the New Gallery, London
Illustrated: Studio Vol. 49 (1910) p. 107

THE FINE ART SOCIETY

ERNEST GIMSON

F10 SMALL BOX AND COVER

* *ebony and figured walnut forming an interlocking pattern, and painted by Alfred and Louise Powell. With the box is Gimson's working drawing for it.*

Height: 7cm/2·8in
Width: 19·8cm/7·8in
Depth: 8·6cm/3·4in
Date: c. 1905
Provenance: Sidney Barnsley; Edward Barnsley

THE FINE ART SOCIETY

ERNEST GIMSON

F11 SECRETAIRE

in stained oak, the fall-front desk above drawers fitted with oak handles.

Height: 119·4cm/3ft 11in
Width: 812cm/2ft 10in
Depth: 30·5cm/1ft 0in
Date: c. 1905

THE FINE ART SOCIETY

ERNEST GIMSON

F12 MINIATURE CHEST

with four drawers in English walnut, with ebony and holly banding around the edge.

Height: 22·9cm/9in
Width: 35·6cm/1ft 2in
Depth: 26·2cm/10·3in
Date: 1909
Illustrated: Studio Yearbook of Decorative Art, 1911

THE FINE ART SOCIETY

ERNEST GIMSON

F13 ROCKING-CHAIR

oak, with high spindle back and chamfered arms, rush-seated.

Height: 109·6cm/3ft 7in
Date: c. 1910

THE FINE ART SOCIETY

W. R. LETHABY, *designer*
Made by KENTON & CO

F14 WORK-BOX

oak, of hexagonal section, the six sides joined by ebony insets.

Height: 30·5cm/1ft 0in
Width: 52cm/1ft 8·5in
Date: c. 1891
Provenance: Mr and Mrs Sidney Barnsley

LENT BY MRS OSCAR DAVIES

Attributed HEALS LTD
Designed by AMBROSE HEAL (attrib.)

F15 TABLE

oak and inlay, rectangular, standing on six columnar legs, with an arcaded apron and a cruciform stretcher at ground level.

Height: 76·5cm/2ft 6in
Width: 153cm/5ft 0in
Date: c. 1900

LENT BY T. M. WHITEWAY ESQ

SELWYN IMAGE

F16 TRAY

painted metal rectangular with cut corners, with a wooden frame and handles and corner-brackets of brass; the double-sided tray is painted with a design on one side, of two birds and the branch of a tree in black on a pale green ground, and, on the other, of stylised flowers in red and green.

Width: (including handles) 66·3cm/2ft 2in
Marks: 'S1 1888' and 'Rd 113489' painted
Date: 1888

THE FINE ART SOCIETY

ROBERT PAYNE

F17 CABINET

in ebony and cedar, the bow front having three doors above three drawers, and the back set with three cedar panels.

Height: 35cm/1ft 1·8in
Width: 56·4cm/1ft 10·2in
Depth: 229cm/9in
Date: c. 1926

LENT BY ROBERT PAYNE ESQ

F. A. RAWLENCE

F18 CHEST

oak, supported by four legs each of which is an extension of the corner members, with a fall-front door, the edges of the top chamfered; the top, front and front corners decorated with stylised plant motifs in steel applied, and the steel lock-plate in the form of a griffin standing on a disc beneath a coronet and the initials PM

Height: 86·7cm/2ft 10in
Width: 199cm/4ft 3in
Date: 1908

a comparable chest is illustrated in the Studio, vol. 38, p.159

THE FINE ART SOCIETY

SIR GORDON RUSSELL

born 1892

Brought up at the Lygon Arms in Broadway. After some antique dealing before the first world war, he started making furniture in 1920 with encouragement from Percy Wells. After much success culminating in a gold medal in the Paris Exhibition of 1925, Gordon Russell began to turn increasingly to the use of machines and by 1930 most of the much increased production was in cheaper furniture. In the same year the firm gained the contract for the production of Murphy radio cabinets. Gordon Russell Ltd are still producing furniture today.

Kt. 1955

THE RUSSELL WORKSHOPS LTD

F19 PAIR OF CANDLESTICKS

walnut, the base of each of cruciform plan, the chamfered sticks of octagonal section, with bronze sconces.

Height: 33cm/1ft 1·25in
Date: 1925

THE FINE ART SOCIETY

F20 FOOTSTOOL

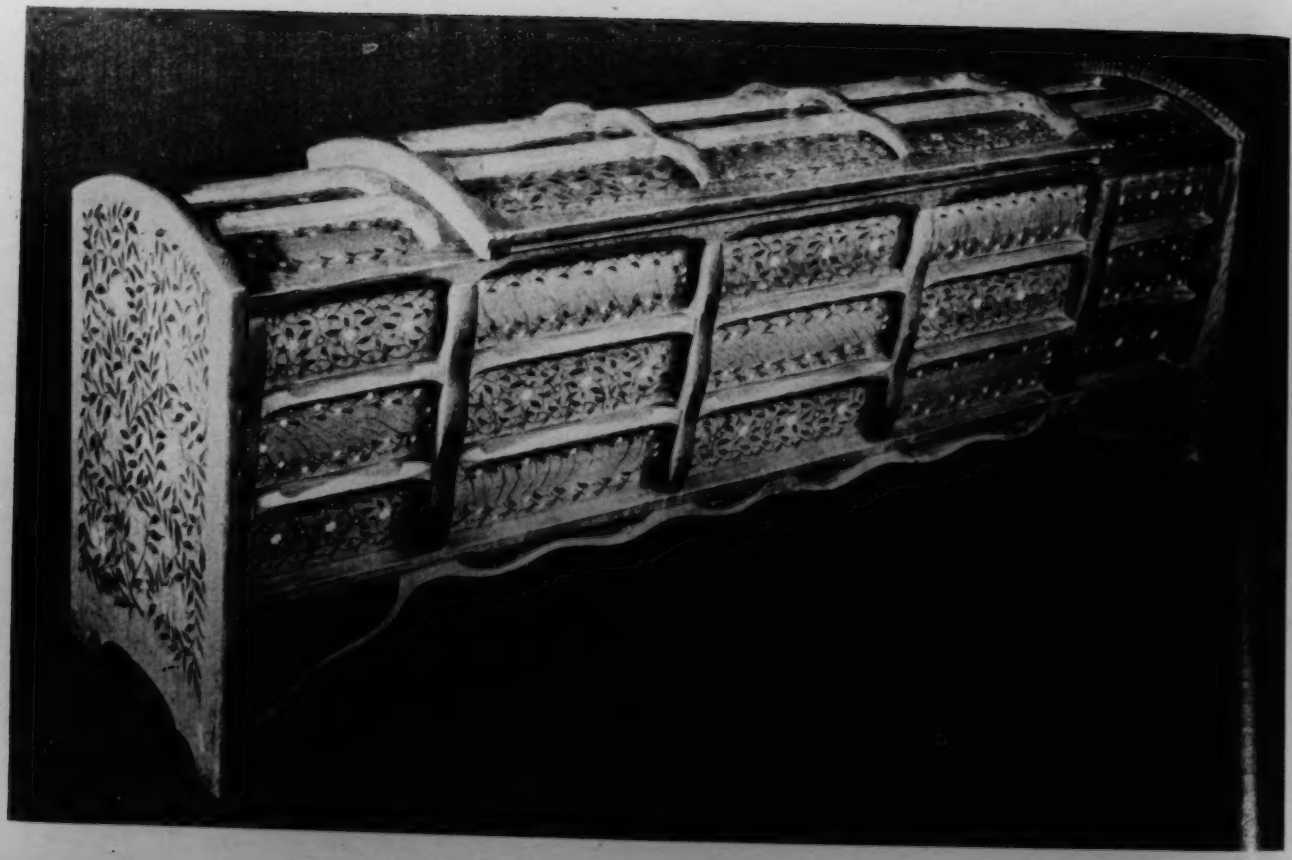
oak, square with chamfered edges, the corner members extended to form legs, covered with interlacing leather straps.

Dimensions: 30×30cm/11·5×11·5in
Marks: *Makers' label inscribed 'The Russell Workshops Ltd BROADWAY Worcestershire'*
Date: 1925

THE FINE ART SOCIETY

Cat. F8

Cat. F4



F21 FOOTSTOOL
oak, square, standing on four platform legs and covered with interlacing leather straps.
Dimensions: 31×31cm/1ft 0·3in×1ft 0·3in
Makers: Makers Label inscribed 'The Russell Workshops Ltd BROADWAY Worcestershire/'
Date: 1925
THE FINE ART SOCIETY

F22 CHARGER
hammered brass, the sunken centre surrounded by a wide flat rim decorated with a band of floral ornament.
Diameter: 66·3cm/2ft 2in
Date: c. 1925
THE FINE ART SOCIETY

JOHN STARK

F23 A PAIR OF DINING-CHAIRS
oak, each with a back formed by curvilinea lattice-work, and with chamfered arms.
Height: 99·4cm/3ft 3in
Date: c. 1920
LENT BY T. M. WHITEWAY, ESQ

CHARLES FRANCIS ANNESLEY VOYSEY
1857–1941
Architect and designer. Articled to J. P. Seddon 1875–1879, assistant to Saxon Snell for short time. Joined George Devey in 1880. Set up on his own in 1882 and started designing wallpapers and fabrics on Mackmurdo's advice. Joined Art Workers Guild in 1884; from 1888 he designed a large number of houses in England and abroad. He first exhibited furniture in 1893. From 1915 to 1919 he was chief designer to the Liquor Control Board (Carlisle).

F24 CLOCK
painted wood; the verticals at each corner rising to a domed 'Roof' surmounted by a spike. The dial bearing the inscription 'Tempus Fugit', and the clock-case 'Tide and Time Wait for no man'.
Height: 50cm/1ft 7·5in
Date: c. 1900
LENT BY JOHN JESSE, ESQ

F25 FOUR CHAIRS
oak, rush-seated, the backs with a heart-shape cut out, two with arms.
Height: 77·5cm/3ft 1·5in
Date: c. 1905
THE FINE ART SOCIETY

GEORGE WALTON
1867–1933
Architect and designer born in Glasgow. Brother of the painter E. A. Walton set up as designer and decorator 1888. Exhibited Arts and Crafts Exhibition Society London, 1890. Collaborated with C. R. Mackintosh on the Cranston Tea Rooms 1896. Moved to London 1897. Designed for Kodak in Brussels, Glasgow, Milan, Moscow, Vienna and London. He was architect and designer for Liquor Control Board 1916–1921, with C. F. A. Voysey (q.v.).

Cat. F25

Cat. F10

F26 FOUR BLACK CHAIRS
with high backs and tapering, slightly curving legs
Height: *108cm/3ft 6·5in*
Date: *c. 1896*
This design was used in one of the Cranston tea-rooms, Glasgow and the Kodak shops.
Provenance: Charles Handley-Read
THE FINE ART SOCIETY

F27 PAIR OF ARMCHAIRS
in stained oak, with rush seats, and a pierced hand-hold in the splat.
Height: *82·5cm/2ft 8·5in*
Date: *c. 1896*
See note to F26.
THE FINE ART SOCIETY

Cat. F9

DESIGNER AND MANUFACTURER UNKNOWN

F28 UPRIGHT CHAIR
the low seat upholstered with interlaced leather straps the high back with chamfered splats.
Height: *102cm/3ft 4in*
Marks: *'AB' in monogram and '1925' carved on rear seat-rail*
Date: *1925*
THE FINE ART SOCIETY

DESIGNER AND MANUFACTURER UNKNOWN

F29 POST-BOX
oak, the square box supported on four legs between which is carried a shelf for parcels. The box has a fall-front door which is carved with stylised pine-needles and cones, a motif repeated on the apron of the support; the door hinges and lock-plate of beaten brass.
Height: *129·4cm/4ft 2·75in*
Date: *c. 1905*
THE FINE ART SOCIETY

DESIGNER AND MANUFACTURER UNKNOWN

F30 SIDEBOARD
oak, the main structure standing on legs and consisting of two cupboards with an inlaid design on them, and three central drawers the upper structure has a central cupboard with leaded glass doors.
Height: *189·3cm/6ft 2·5in*
Width: *198·3cm/6ft 6in*
Depth: *53·3cm/1ft 9in*
Marks: *'FBC' on the brass door fittings*
Date: *1900*
THE FINE ART SOCIETY

CERAMICS

Car. Cl6

ASHBY POTTERS' GUILD

The Guild was founded in 1909 by Pascoe Tunnicliffe, and was situated at Woodville in Derbyshire, between Ashby-de-la-Zouche and Burton-on-Trent. The Guild potters produced ornamental and domestic wares, the greater part of them decorated with parti-coloured glazes. In 1922 the Guild amalgamated with William Ault's pottery at Swadlincote, which was restyled Ault and Tunnicliffe Ltd.

C1 PAIR OF CANDLESTICKS

earthenware, each in the form of a tapered column widely flared at the base and with an everted rim, decorated with moss green and blue glazes.

Height: 22·7cm/8·8in
Marks: *'ASHBY GUILD' in an oval impressed*
Date: *1909/22*

THE FINE ART SOCIETY

GRACE BARNSLEY

Daughter of Sidney Barnsley *(q.v.)*, Grace Barnsley decorated Wedgwood pottery in the 1920s and '30s. She and her husband, Oscar Davies, later started the Roeginga Pottery at Rainham, Kent, where they made and decorated their own pottery.

WEDGWOOD, *manufacturers*

C2 SHALLOW BOWL

earthenware, with everted lip, painted underglaze with a pattern of red and blue flowers on a white ground.

Diameter: *27cm/10·6in*
Marks: *'WEDGWOOD' impressed and artists monogram and '187' brush-drawn in underglaze blue.*
Date: *1924*
Exhibited: *Wembley Exhibition, 1924*

LENT BY MRS OSCAR DAVIES

WEDGWOOD, *manufacturers*

C3 JAR AND COVER

earthenware, the body swelling from the base and curving in to the mouth, the cover domed and with a ball finial, painted underglaze with flowers on a cream ground.

Height: *11·5cm/4·5in*
Marks: *'WEDGWOOD' and 'MADE IN ENGLAND' impressed, artist's monogram brush-drawn in underglaze brown.*
Date: *c. 1930*

LENT BY MRS OSCAR DAVIES

GRACE BARNSLEY and FREDERICK GRIGGS, *artists*
WEDGWOOD, *manufacturers*

C4 JUG

earthenware, of globular form, with a waisted neck and flared rim and spout, and with a loop handle, painted underglaze with a pattern of berries.

Height: *16·5cm/6·5in*
Marks: *'WEDGWOOD' impressed and combined artists' monograms brush-drawn in underglaze black*
Date: *c. 1925*

LENT BY MRS OSCAR DAVIES

GRACE BARNSLEY, *decorator*
OSCAR DAVIES, *designer*
WEDGWOOD, *manufacturers*

C5 COFFEE SET

earthenware, comprising milk- and coffee-pot, sugar bowl, three cups and three saucers, each piece painted underglaze with flowers.

Height: *(coffee/milk-pot) 15·75cm/6·2in*
Marks: *(on coffee/milk-pot) 'DUOPAR', 'WEDGWOOD' and 'MADE IN ENGLAND' impressed, artist's monogram and '4' brush-drawn in underglaze green*
Date: *c. 1935*

The 'Duopour' combined coffee/milk-pot was the patented invention of Oscar Davies.

LENT BY MRS OSCAR DAVIES

ROEGINGA POTTERY

C6 VASE

earthenware, of ovoid form, matt-glazed and painted overglaze with bands of thistles and thistle-leaves.

Height: *27cm/10·6in*
No Marks
Date: *c. 1935*

LENT BY MRS OSCAR DAVIES

SIR FRANK BRANGWYN, *designer*

See Painting section for biographical details.

ROYAL DOULTON, *manufacturer*

C7 DINNER SERVICE

for six places, comprising large, medium and small plates, three serving dishes, two vegetable dishes with covers and gravy jug.

Marks: *transfer-printed Royal Doulton mark, and 'Designed by F. Brangwyn R.A.'*
Date: *c. 1930*

THE FINE ART SOCIETY

C. H. BRANNAM LTD

In 1879 Charles Brannam, who had attended Barnstaple Art College, took the opportunity of a fire at his father's pottery to reorganise the works for the production of art-pottery. His *sgraffito* decorated wares quickly achieved considerable popularity. From the early 1890s the decorative schemes lost their Aesthetic Movement flavour and marine motifs became prevalent; subsequently Celtic ornament was introduced. At some time during the Edwardian era, Liberty's began to retail Barum Ware ('Barum' is the Roman name for Barnstaple). The most accomplished artists at the Brannam pottery were W. L. Baron, and James Dewdney who also made metalwork with the Barnstaple Guild.

.B.W., *artist*

C8 ASE

arthenware, in the form of a Viking galley in waves, with a rotesque mask at the stern, and the poop in the form of a on's head; painted with blue, green, dark brown and white lip.

ength: *31·6cm/1ft 0·4in*

Marks: *'C. H. Brannam Barum 1900 CBW' incised on base and 'Rd. 445111' incised on side.*

Date: *1900*

THE FINE ART SOCIETY

R. G. COWIE, *artist*

C9 CHARGER

earthenware, decorated in sgraffito through white slip over the red body with a central crest encircled by a swag and with a design of stylised vines round the rim.

Diameter: *39·5cm/1ft 3·5in*

Marks: *'R. G. Cowie 7.07' and 'C. H. BRANNAM'S BARUM WARE' incised*

Date: *1907*

THE FINE ART SOCIETY

BUSHEY HEATH POTTERY

From 1923 to 1933, Frederick Passenger, who had been one of the chief decorators for William de Morgan, produced pottery at the Bushey Heath Pottery started by Ida S. Perrin. There he produced Isnik-inspired wares in the manner of De Morgan originals.

Decorated by F. PASSENGER

C10 VASE

earthenware, of ovoid form decorated with a Persian-inspired pattern of stylised flowers painted in blue.

Height: *15·5cm/6in*

Marks: *'BUSHEY HEATH' round a device incorporating 'DeM', and artist's monogram, all transfer-printed in black*

Date: *1923–33*

THE FINE ART SOCIETY

CARTER, STABLER & ADAMS

This partnership, which produced decorative and domestic ware at the Poole Pottery, consisted of Owen Carter, who had previously run the Pottery, Harold and Phoebe Stabler *(q.v.)* and John Adams, who had designed decoration for Bernard Moore *(q.v.)*. The pottery, each piece hand-thrown and hand-decorated, was mostly designed by the Stablers or by John Adams and his wife, Truda.

Cat. C47

C11 VASE

earthenware, of globular form standing on a foot-ring and with a short cylindrical neck and two handles, decorated with stylised flowers painted in red, grey, black and green on a white ground; matt-glazed.

Height: 24cm/9·4in
Marks: 'CARTER STABLER ADAMS LTD POOLE ENGLAND' impressed, artists' marks painted in black
Date: c. 1930
THE FINE ART SOCIETY

CLARICE CLIFF

Clarice Cliff decorated pottery for the Burslem firm of A. J. Wilkinson Ltd from the late 1920s, her 'Bizarre' and 'Tibetan' wares becoming widely popular. Artists whose designs she painted on pottery included Frank Brangwyn, Paul Nash and Laura Knight.

A. J. WILKINSON LTD, *manufacturers*

C12 PLAQUE

earthenware, painted in overglaze colours with African and Oriental figures and animals in a tropical landscape; after an original panel painted by Frank Brangwyn.

Diameter: 44cm/1ft 5·5in
Marks: inscribed verso: 'THE BRANGWYN PANELS DESIGNED FOR THE ROYAL GALLERY OF THE HOUSE OF LORDS 1925 FIRST EXHIBITED AT OLYMPIA 1933 PAINTED BY CLARICE CLIFF FROM ONE OF THE PANELS. A. J. WILKINSON LTD. ROYAL STAFFORDSHIRE POTTERY. BURSLEM STAFFORDSHIRE'; and a painted device of a 'W' incorporated in a smoking kiln; and signed 'Frank Brangwyn'.
Date: c. 1935
THE FINE ART SOCIETY

COLDRUM POTTERY

The Coldrum Pottery was started by the sculptor Reginald F. Wells *(q.v.)* c. 1904, at West Malling, Kent. The Pottery was subsequently moved to Chelsea and (in 1924) to Storrington, Sussex. Wells specialised in terra-cotta figures and simple pots decorated with high-temperature glaze effects.

C13 VASE

of ovoid form, decorated with blue and white glazes.

Height: 20cm/7·75in
Marks: '1910 Ashworth made for Coldrum Chelsea No. 868' incised.
Date: 1910
THE FINE ART SOCIETY

C14 VASE

earthenware, of ovoid form with a short neck and slightly flared mouth, decorated with green-blue glazes.

Height: 22cm/8·7in
Marks: 'COLDRUM' impressed
Date: c. 1915
THE FINE ART SOCIETY

DELLA ROBBIA CO LTD

The company was established at Birkenhead in 1894 by Conrad Dressler, a sculptor, and Harold Rathbone, a pupil of Ford Madox Brown. The original intention was primarily to produce architectural ware, but hollow-wares were also made from an early date. The name of the company signified an aesthetic allegiance to the Italian Renaissance rather than any technical debt. Modellers and decorators were largely recruited from the local art schools and among those who excelled were Charles Collis, Cassandia Ann Walker, E. M. Wood and Ruth Bare. Pottery was also made after models by R. Anning Bell *(q.v.)* and E. M. Rope. The commercial management of the company was never solid and the firm collapsed in 1906.

Designed by HAROLD RATHBONE after the painting by FORD MADOX BROWN

C15 PLAQUE

earthenware, rectangular, moulded with the figure of King Alfred, holding sceptre and orb, and standing on a flagged floor against a diapered background, bearing along the top the inscription: 'ALFRED YE GREATE'; the whole bounded by a simulated moulded wood frame.

Height: (including frame) 78·4cm/2ft 7in
Marks: 'HR' in monogram and '1900' incised
Date: 1900
THE FINE ART SOCIETY

G. RUSSELL, *decorator*

C16 DISH

earthenware, circular, decorated in sgraffito *and painted with a design of stylised flowers.*

Diameter: 39·8cm/1ft 3·8in
Marks: Galleon device incised, and decorator's monogram brush-drawn in green
Date: c. 1900
THE FINE ART SOCIETY

C17 DISH

earthenware, circular, decorated in sgraffito *and painted with a design of stylised leaves*

Diameter: 38·6cm/1ft 3·2in
Marks: Galleon device incised
Date: c. 1900
THE FINE ART SOCIETY

LIZA WILKINS, *decorator*

C18 VASE AND COVER

earthenware, of compressed ovoid form, with a narrow knopped neck and flared mouth, the cover slightly domed and with a finial, decorated in sgraffito *with a design of intertwined leaves and tendrils, and painted turquoise overall*

Height: *31cm/1ft 0·25in*
Marks: *Galleon device, '1900' and 'LW' incised*
Date: *1900*

THE FINE ART SOCIETY

ROBERT ANNING BELL, *designer*

C19 PLAQUE

earthenware, of a mother and child in low relief, painted in white, green, blue and red

Height: *(including frame) 52cm/1ft 8·6in*
Date: *1901–06*

THE FINE ART SOCIETY

Decorated by E. M. WOOD

C20 VASE

earthenware, in the form of a fish with open mouth and widely spread gills painted in underglaze colours

Length: *30·2cm/1ft 0in*
Marks: *Galleon device, 'EMW' and '11/4/MCM' brush painted*
Date: *1900*

THE FINE ART SOCIETY

Cat. C17

Designed by E. M. ROPE

C21 PLAQUE

earthenware, of rectangular form, moulded in four sections with a scene of children walking through a cornfield, over a stile and through a wood, bearing along the top the inscription: 'JOG-ON-JOG-ON-THE-FOOTPATH-WAY-AND-MERRILIE-HENT-THE-STILE-A-MERRIE-HEART-GOES-ALL-THE-WAY-YOUR-SAD-TIRES-IN-A-MILE-A'.

Width: *(including frame) 123·7cm/4ft 0·8in*
Marks: *'E. M. Rope 1896' incised*
Date: *1896*

THE FINE ART SOCIETY

DOULTON & CO LTD

The production of artistic stoneware at Lambeth had begun in 1870. The style of decoration often assumed an Arts and Crafts character from *c.* 1900. The work of Harry Simeon is particularly representative of the Movement. At the company's Burslem works, under the artistic directorship of Charles Noke, high-temperature glazes were used on the 'Flambe', 'Sung' and 'Chang' wares. A wide variety of painted wares was also produced at Burslem.

Cat. C18

DOULTON 'FAIENCE'

C22 VASE

salt-glazed stoneware, of compressed globular form, the neck rising to a widely flared mouth painted round the body with a band of stylised birds alternating with feathers which climb up the neck.

Height: 35·6cm/1ft 2in

Marks: '*DOULTON LAMBETH FAIENCE*' in a circle and '*L8932*' impressed, initials and numbers brush painted.

Date: c. 1900

THE FINE ART SOCIETY

DOULTON 'FLAMBE'

C23 VASE

earthenware, of tapering cylindrical form with a slightly flared mouth, decorated with bands of stylised floral ornament painted under red flambé *glaze.*

Height: 11·5cm/7·8in

Marks: *Royal Doulton device over 'FLAMBÉ' transfer-printed.*

Date: c. 1925

THE FINE ART SOCIETY

DOULTON 'CHANG'
CHARLES NOKE, *artist*

C24 SMALL BOWL

earthenware, decorated with thick lava-like coloured glazes.

Height: 4·5cm/1·75in

Marks: '*Noke Chang Royal Doulton*' and artist's monogram painted in black.

Date: c. 1910

THE FINE ART SOCIETY

A. G. HOPKINS

Working at Lambeth, A. G. Hopkins first decorated pottery very much in the manner of the ware produced by William de Morgan, on whom he lectured at the Camberwell School of Arts and Crafts in 1923. His own pottery of the 1920s was, however, stoneware of sturdy forms, austerely decorated with glaze effects or simple modelling.

C25 VASE

brown stoneware, of compressed globular form with a slightly flared mouth, slat-glazed.

Height: 13cm/5·2in

Marks: '*A. G. Hopkins Lambeth 1927*' incised.

Date: 1927

THE FINE ART SOCIETY

THE MARTIN BROTHERS

The Martin Brothers (Robert Wallace, Walter, Edwin and Charles) produced artistic stoneware first at Fulham and then, from 1878, at Southall. Their patron S. K. Greenslade took them to the Paris Exhibition of 1900 where they were impressed by the work of the French studio-potters; subsequently the beauty of their own pottery depended increasingly on glazes and simple carved or incised decoration inspired by Japanese originals. The last firing was made in 1914.

C26 MINIATURE VASE
stoneware, of compressed globular form, with the mouth flared and the lip joined to the body by six butresses, glazed black.
Height: 3·7cm/1·5in
Marks: 'Martin Bros. London & Southall' and '1–1908' incised.
Date: 1908
THE FINE ART SOCIETY

C27 MINIATURE VASE
stoneware, of square-sectioned ovoid form with a circular mouth, four frogs' heads modelled on the shoulders, glazed pale olive.
Height: 6cm/2·4in
Marks: 'Martin Bros. London & Southall' and '4–1904' incised.
Date: 1904
THE FINE ART SOCIETY

C28 JARDINIÈRE
stoneware, the curved sides ribbed and decorated with incised feather-like decoration.
Height: 28·5cm/11·2in
Marks: 'Martin Bros. London & Southall' and '3–1909' incised.
Date: 1909
THE FINE ART SOCIETY

C29 VASE
stoneware, square at base rising to circular rim, carved and glazed brown to give a vegetable appearance.
Height: 8·3cm/3·3in
Marks: 'Martin Bros. London & Southall' and '6–1913' incised.
Date: 1913
THE FINE ART SOCIETY

C30 VASE
Stoneware, of ovoid form, incised with green spots.
Height: 6·5cm/2·5in
Marks: 'Martin Bros. London & Southall' and '6–1905' incised.
Date: 1905
THE FINE ART SOCIETY

C31 JARDINIÈRE
stoneware, of ovoid form with six prominent ribs which are extended to form feet, decorated with a dark brown/black glaze.
Height: 20cm/7·9in
Marks: 'Rd.544302' and 'Southall Potteries' incised.
Date: 1908
THE FINE ART SOCIETY

C32 VASE
Stoneware, onion-shaped and ribbed, decorated with a spotted black glaze.
Height: 15·7cm/6·2in
Marks: 'Martin Bros. London & Southall' and '2–1907' incised.
Date: 1907
THE FINE ART SOCIETY

BERNARD MOORE

The brothers Bernard and S. V. Moore were producing porcelain at Longton, under the style of Moore Brothers, until 1905 when Bernard removed to Wolf St Stoke and set up practice as a 'consultant potter'. Moore had previously (*c.* 1901–3) researched the chemical processes of pottery with Cuthbert Bailey, the chemist at Doultons, Burslem *(q.v.)*. From 1905–15 he experimented with glaze effects on earthenware and porcelain, employing talented designers such as Hilda Beardmore, John Adams and Dora Billington.

C33 SILVER-MOUNTED BOWL
porcelain, of hemispherical form, decorated with a flambé *red glaze, the silver mounts embossed with stylised floral motifs*
Diameter: 20·7cm/8·2in
Marks: 'BERNARD MOORE' painted in black on bowl, the silver mount stamped 'DSCG' (Duchess of Sutherland's Craft Guild) and with maker's mark 'MS' and Birmingham assay marks for 1910
Date: 1910
THE FINE ART SOCIETY

C34 VASE
earthenware, of inverted baluster form, decorated with a sang-de-bœuf glaze.
Height: 14·75cm/5·8in
Marks: 'BERNARD MOORE' painted
Date: 1905/15
THE FINE ART SOCIETY

C35 VASE
earthenware, of baluster form with a narrow neck and flared mouth, decorated with a sang-de-bœuf glaze tinted in places with green, and with a band of blue glaze at the base.
Height: 14cm/5·5in
Marks: 'BERNARD MOORE' painted
Date: 1905/15
THE FINE ART SOCIETY

Cat. C44

C36 VASE
earthenware, of waisted cylindrical form with a ..rrow neck and flared mouth, decorated with shaded red and ..ue flambé glazes
Height: *15·5cm/6in*
Marks: *'BERNARD MOORE' and illeg..ie marks painted in black. Remains of ma..facturers' label*
Date: *1905/15*
THE FINE ART SOCIETY

C37 FIGURE OF A CHINAMAN
holding a scroll decorated with a flambé *red glaze, the eyes of glass inset*
Height: *11cm/4·3in*
Marks: *'BM' scratched through glaze*
Date: *1905–15*
THE FINE ART SOCIETY

C38 HIGH-SIDED CIRCULAR BOWL
porcelain, decorated inside with a band of stylised leaf ornament around the sides and a dragon within a circular reserve in the well, painted in black and red flambé
Diameter: *25·5cm/10in*
Marks: *'BERNARD MOORE Made in England' painted in red* flambé
Date: *1905–15*
THE FINE ART SOCIETY

Decorated by HILDA BEARDMORE

C39 GINGER-JAR AND COVER
porcelain, decorated with dragons painted in red flambé *on a buff ground.*
Height: *15·5cm/6in*
Marks: *'BERNARD MOORE', 'ENGLAND' and artist's monogram painted in red* flambé, *and 'BERNARD MOORE ENGLAND' painted in red* flambé *inside cover.*
THE FINE ART SOCIETY

Decorated by J.C.

C40 GINGER-JAR AND COVER
porcelain, decorated with floral ornament in red flambé *on a buff ground.*
Height: *15·5cm/6in*
Marks: *'BERNARD MOORE' and artist's monogram painted in red* flambé *on base, and 'BM' painted in red* flambé *inside cover.*
Date: *1905–15*
THE FINE ART SOCIETY

C41 VASE
earthenware, of square plan, decorated with a dragon in shaded blue and red flambé *glazes.*
Height: *4·5cm/1·8in*
Marks: *'BM' scratched in glaze*
Date: *1905/15*
THE FINE ART SOCIETY

MORTLAKE POTTERY

The Pottery seems to have been short-lived, existing from c.1910 until the outbreak of the First World War. The principal artist was George Cox who subsequently became an instructor at Teachers' College, Columbia University. His book *Pottery for Artists, Craftsmen and Teachers*, published in New York and London in 1914, was a source of inspiration to many early studio-potters and to art-school instructors.

GEORGE J. COX, *potter*

C42 VASE

earthenware, of ginger-jar shape with a short neck, decorated with a mutton-fat glaze with streaks of red and blue glazes radiating from the mouth and falling over the shoulders.

Height: 18·8cm/7·2in

Marks: 'MORTLAKE', cross and crescent device, monogram of G. J. Cox and '1912', all incised.

Date: 1912

PILKINGTON TILE & POTTERY CO LTD

Pilkington's, glass manufacturers, established their pottery in 1897. William Burton, who had been a chemist with Wedgwood's, was appointed technical and artistic director and the firm was soon producing wares decorated with glaze effects, as well as tiles decorated with designs by Walter Crane, Lewis F. Day and C. F. A. Voysey (*q.v.*). Early in the twentieth century production of lustre-ware began and accomplished decorators, including Gordon M. Forsyth, Richard Joyce, Charles E. Cundall, Gwladys Rodgers and William S. Mycock, were engaged. In the 1920s matt glazes were developed by the firm.

RICHARD JOYCE, *decorator*

C43 VASE

of ovoid form, painted in gold lustre with a design of leopards against a blue ground speckled with tufts of grass and plants in ruby lustre.

Height: 28cm/11in

Marks: Bees device and '1X' (for 1909) impressed, and artist's monogram painted in gold lustre.

Date: 1909

LENT BY JOHN LEWIS, ESQ

WALTER CRANE, *designer*
RICHARD JOYCE, *painter*

C44 FLASK

earthenware, with a flattened circular body standing on a rectangular base, and with a knopped neck, slightly flared mouth and two handles springing from high on the body and joining the knop on the neck; painted in silver and ruby lustre on a blue ground with, on one side, the half-length figure of a woman with attributes symbolising the city of Manchester, and on the other with the city's coat of arms.

Height: 27·3cm/10·75in

Marks: Designer's monogram painted in silver lustre on body and base, painters monogram and rose painted in silver lustre on base, bees device, '2175' 'ENGLAND' and 'X' (for 1910) impressed.

Date: 1910

THE FINE ART SOCIETY

C. E. CUNDALL, *decorator*

C45 VASE

earthenware, of baluster form, decorated with stylised floral ornament in gold and ruby lustre on an orange ground.

Height: 25cm/9·9in

Marks: Bees device, 'ENGLAND', '2873' and 'XI' (for 1911) all impressed, artist's monogram and a pelican painted in gold lustre.

Date: 1911

THE FINE ART SOCIETY

GORDON M. FORSYTH, *decorator*

C46 VASE

earthenware of ovoid form with a narrow neck and slightly flared mouth, decorated with stylised rose-plants painted in gold and ruby lustre on a blue ground.

Height: 10·7cm/4·4in

Marks: Bees device, 'ENGLAND' and 'IV' (for 1904), all impressed, and artist's cypher (a stag) painted in gold lustre.

Date: 1904

THE FINE ART SOCIETY

GWLADYS RODGERS, *decorator*

C47 VASE

earthenware, of mallet form, decorated with panels of floral and foliate ornament painted in gold, silver and ruby lustre on a dark blue ground.

Height: 12·5cm/5in

Marks: Bees device, 'VIII' (for 1908), '2761' and 'ENGLAND' impressed, artist's monogram painted in gold lustre.

Date: 1908

THE FINE ART SOCIETY

W. S. MYCOCK, *decorator*

C48 VASE

earthenware, of ovoid form with an annular mouth, decorated with bands of heraldic ornament in gold and ruby lustre on a shaded blue ground.

Height: 24cm/9·5in

Marks: Rosette device, 'ROYAL LANCASTRIAN', 'MADE IN ENGLAND' and '3252' all impressed, and artist's monogram painted in gold lustre.

Date: c. 1925

THE FINE ART SOCIETY

Cat. C57

GWLADYS RODGERS, *decorator*

C49 JAR AND COVER

earthenware, of ovoid form, the cover flat topped, decorated with a heraldic design in silver and gold lustre on a red background.

Height: 24cm/9·3in

Marks: Rosette device, '*ROYAL LANCASTRIAN*', '*ENGLAND*' and '*2641*' all impressed, artist's monogram painted in gold lustre.

Date: c. 1914

THE FINE ART SOCIETY

C50 VASE

earthenware, of ribbed ovoid form decorated with a green-blue streaked glaze.

Height: 15·5cm/6·2in

Marks: Rosette device, '*ROYAL LANCASTRIAN*', '*MADE IN ENGLAND*' and '*8397*' all impressed.

Date: c. 1925

THE FINE ART SOCIETY

C51 VASE

earthenware, of baluster form with a long neck and flared mouth, decorated with a green-blue streaked glaze.

Height: 20cm/7·9in

Marks: Bees device, '*ENGLAND*', '*2195*' and '*XII*' (for 1912), all impressed.

Date: 1912

THE FINE ART SOCIETY

ALFRED POWELL

Alfred Powell and his wife, Louise, painted pottery from c.1904 until 1939. They had their own pottery, first at Millwall and then at Red Lion Square, where they produced tin-glazed earthenware; they also worked for Wedgwood's. Their painted decoration was in underglaze colours and lustre. Alfred and Louise Powell also painted furniture made by various members of the Cotswold School.

Manufactured by WEDGWOOD & SONS

C52 SIX CIRCULAR PLATES

earthenware, decorated in underglaze colours with views of Wales.

Diameter: 24cm/9·4in

Marks: Each plate signed in underglaze blue with the artist's monogram, and impressed '*WEDGWOOD*' and '*MADE IN ENGLAND*'.

Date: c. 1920

LENT BY RICHARD DENNIS, ESQ

THE RUSKIN POTTERY

In 1898, W. Howson Taylor started his pottery in West Smethwick, financed and encouraged by his father, Edward Taylor, the principal of the Birmingham (Margaret Street) Art College, who also provided decorative designs. W. H. Taylor was, from the first, preoccupied with glaze effects, and he mastered the 'soufflé' glaze, the lustre glaze, and the 'flambé' glaze. He won awards at several international exhibitions in the first two decades of this century. He was frequently improving and rebuilding his kilns in order to achieve the high temperatures required in firing his 'flambé' ware, which, by the 1920s, he had brought to a very high degree of technical and artistic perfection. The pottery closed in 1935, two months before Taylor died.

C53 BOWL AND COVER
earthenware, the shallow circular bowl on a spread foot, the cover domed in the centre and with a pointed finial, decorated with an apple-green soufflé glaze pitted in places.
Diameter: 12cm/4·6in
Marks: 'RUSKIN' and 'ENGLAND' impressed.
Date: 1898/1935
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Decoration designed by E. R. TAYLOR

C54 VASE
earthenware, of onion form with a flared mouth, decorated with a band of floral ornament and glazed green/plum.
Height: 17cm/6·7in
Marks: Scissors device scratched through glaze, 'RUSKIN POTTERY WEST SMETHWICK' in an oval and '1906' impressed.
Date: 1906
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C55 TWO-HANDLED VASE
earthenware, of classical form, decorated with red and blue flambé *glazes, spotted with viridian.*
Height: 35cm/14in
Marks: 'RUSKIN', 'ENGLAND' and '1914' impressed
Date: 1914
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C56 VASE
earthenware, onion-shaped, decorated with spotted green and red flambé *glazes.*
Height: 18·8cm/7·5in
Marks: 'RUSKIN POTTERY WEST SMETHWICK' in oval, '352' and '1905', all impressed
Date: 1905
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C57 VASE AND COVER ON STAND
earthenware, the vase of baluster form, the cover domed and with a pointed finial, the square stand on four legs, decorated with red and blue flambé *glazes, the stand spotted with viridian.*
Height: 30·2cm/11·9in
Marks: 'RUSKIN POTTERY' and '1911' impressed on base of vase; 'RUSKIN', 'ENGLAND' and '1927' impressed on stand
Date: 1911/27
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C58 VASE
earthenware, of globular form with a wide neck and slightly flared mouth, decorated with red and ochre flambé *glazes.*
Height: 12·5cm/4·8in
Marks: 'RUSKIN', 'ENGLAND', and '1927', impressed
Date: 1927
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C59 VASE
earthenware, the body in the form of a bowl from which rises a trumpet-shaped neck and mouth, decorated with red and blue flambé *glazes and dribbled spots of viridian.*
Height: 30·5cm/12·2in
Marks: 'RUSKIN POTTERY WEST SMETHWICK' and '1908' impressed
Date: 1908
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C60 VASE
earthenware, the compressed globular body rising to a cylindrical neck, decorated with red and blue flambé *glazes, spotted with viridian.*
Height: 25cm/9·9in
Marks: 'RUSKIN POTTERY WEST SMETHWICK' in oval and '1905' impressed, painted scissors mark
Date: 1905
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C61 VASE
earthenware, of flattened inverted baluster form, the long neck rising to a widely flared mouth, decorated with red and green flambé *glazes.*
Height: 42·3cm/14·8in
Marks: 'RUSKIN POTTERY' and '1909' impressed
Date: 1909
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C62 VASE
earthenware, of globular form with a tapering cylindrical neck and slightly flared mouth, decorated with a flambé *red glaze spotted with viridian.*
Height: 12cm/4·7in
Marks: 'ENGLAND', '1933' impressed, manufacturers' and Wengers Ltd paper labels
Date: 1933
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C63 VASE
earthenware, of ovoid form with a short cylindrical neck rising from the shoulders, decorated with red and blue flambé *glazes, with spots of viridian.*
Height: 29·5cm/11·7in
Marks: 'RUSKIN', 'ENGLAND' and '1924' impressed, '18' painted
Date: 1924
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C64 VASE
earthenware, of baluster form with a flared mouth, decorated with a sang-de-bœuf glaze and spots of viridian glaze round the neck.
Height: 9·5cm/3·8in
Marks: Monogram of W. Howson Taylor, '96' and '1905' impressed.
Date: 1905
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C65 VASE
earthenware, of conical form tapering towards a flared mouth, decorated with a flambé *red glaze spotted with viridian.*
Height: 23·3cm/9·1in
Marks: 'RUSKIN, 'ENGLAND' and '1933' impressed, and manufacturers' paper label
Date: 1933
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C66 VASE
earthenware, of ovoid form with spread foot, high shoulders and annular mouth, decorated with figured blue and red flambé *glazes.*
Height: 16·2cm/6·3in
Marks: 'RUSKIN', 'ENGLAND' and '1925', impressed
Date: 1925
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C67 VASE
earthenware, of baluster form with an everted lip, decorated with red and grey flambé *glazes, spotted with viridian.*
Height: 15·5cm/6in
Marks: 'RUSKIN', 'ENGLAND', and '1920' impressed
Date: 1920
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C68 BOWL ON SHORT STEM
earthenware, very thinly potted, decorated with an orange soufflé glaze.
Diameter: 12·5cm/5in
Marks: '1115' painted, manufacturers' paper label
Date: 1898/1935
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C69 VASE
earthenware, tapering from the base to a slightly flared mouth, decorated with red and green flambé *glazes.*
Height: 23·9cm/9·25in
Marks: 'RUSKIN POTTERY WEST SMETHWICK' in an oval and '1906' impressed
Date: 1906
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C70 SCENT BOTTLE AND STOPPER
earthenware, the bottle gourd-shaped, the stopper in the form of a pagoda roof, decorated with a sang-de-bœuf glaze.
Height: 16·7cm/6·5in
Marks: 'RUSKIN', 'ENGLAND' and '1927' impressed and maker's paper label.
Date: 1927
LENT BY IAN BENNETT, ESQ

ST IVES POTTERY

After years of the study and practice of pottery in the Far East, Bernard Leach, accompanied by Shoji Hamada, returned to England in 1920. The two potters built their kiln at St Ives in Cornwall and proceeded to prospect the locality for natural sources of materials for clays and glazes. At St Ives, both Leach and Hamada combined in their work the techniques and decoration of traditional English pottery with their experience of the methods used by Ogata Kenzan in Japan. The St Ives pottery soon became, and has remained since, an important centre of English studio-pottery.

SHOJI HAMADA, *potter*

C71 JAR AND COVER
stoneware, of globular form with a short neck, the cover flanged and with a central knop, decorated in sgraffito *with stylised leaves beneath a band of interlaced ornament in green slip on a black ground, with patches of blue glaze, the lid green/blue.*
Height: 11cm/4·2in
Marks: Seal marks of St Ives pottery and Shoji Hamada impressed.
Date: 1920/23
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BERNARD LEACH, *potter*

C72 FOUR TILES
earthenware, painted in slip and glazes with designs of oriental inspiration.
Dimensions: 101×101cm/4×4in (three), and 153×153cm/6×6in
Marks: Each tile impressed with St Ives seal marks; two with painted initials 'B.L.'
Date: c. 1925
LENT BY RICHARD DENNIS, ESQ

HAROLD AND PHOEBE STABLER

Harold Stabler (1872–1945), after studying at the Kendal art school, was in charge of the Keswick School of Industrial Art *(q.v.)* *c.* 1898–99 and subsequently assisted R. Ll. B. Rathbone *(q.v.)* in the metalwork department of the Liverpool University Art School (1899). In London (from *c.*1906) he taught at the Sir John Cass Technical Institute and The Royal College of Art (1912–26). With his wife, Phoebe, he designed and executed pottery figures at their Hammersmith studio. Some of these figures were subsequently produced in editions by Carter, Stabler & Adams *(q.v.)* of which he was a co-founder.

HAROLD and PHOEBE STABLER, *designers and decorators*

C73 GROUP OF A BOY AND A GIRL
* *stoneware, bearing swags and riding on a bull, decorated with coloured glazes and standing on a plinth.*
Height: *34cm/1ft 1·5in*
Marks: *'THE BULL . . . . HAMMERSMITH' painted.*
Date: *1916*
Illustrated: *In colour in* studio *LXIX (1917) p. 75*
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PHOEBE STABLER, *designer*

C74 FIGURE OF A PUTTO
salt-glazed stoneware, holding a swag over his shoulder seated on a plinth.
Height: *18·2cm/7·1in*
Marks: *'STABLER', 'No. 7', '1912', and wavy lines, all incised.*
Date: *1912*
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C75 FIGURE OF A STANDING CLOAKED GIRL
salt-glazed stoneware.
Height: *19cm/7·5in*
Marks: *'STABLER HAMMERSMITH LONDON 1915' incised, and 'S' over Hammersmith Bridge impressed.*
Date: *1915*
THE FINE ART SOCIETY

Cat. C71

UPCHURCH POTTERY

The Pottery was established in 1913 by S. Wakely at Rainham in Kent, and its wares were exhibited the following year at the exhibition of British decorative arts in Paris. Much of the pottery was designed by Edward Spencer of the Artificers' Guild *(q.v.)*, which marketed the ware through their retail shops. The pottery was closed in 1961.

C76 VASE
earthenware, of compressed ovoid form, decorated with blue and damson glazes.
Height: *18·9cm/7·6in*
Marks: *'UPCHURCH' impressed.*
Date: *c. 1920*
THE FINE ART SOCIETY

Cat. C73

CHARLES VYSE

Vyse studied to be a modeller at the Hanley Art School and subsequently worked in the Staffordshire potteries. In 1919 he established his house and his kiln at Cheyne Row in Chelsea. He produced a series of figures, naturalistically modelled and painted. During the 1920s his work was radically influenced by Chinese ceramics (particularly of the Sung dynasty, many examples of which were entering the country at that time). In 1963 he moved to Kent, where he died in 1968.

C77 VASE

stoneware, of ovoid form, the neck rising to a flanged mouth, glazed white and decorated with a band of carved ornament.

Height: *33·7cm/1ft 1·25in*

Marks: *'CV 1930' incised.*

Date: *1930*

LENT BY IAN BENNETT, ESQ

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